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THE

Compleat Tutor

For the

FIFE

Containing

The Best & Easiest Instructions to Learn that Instrument

With a Collection

Of Celebrated Marchs & Airs Perform'd in the Guards & other Regiments &c.

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D. & S. Thompson, Musical Instrument Makers

At the Violin, Hautboy and German Flute

the West-end of St. Pauls Church Yard

LONDON

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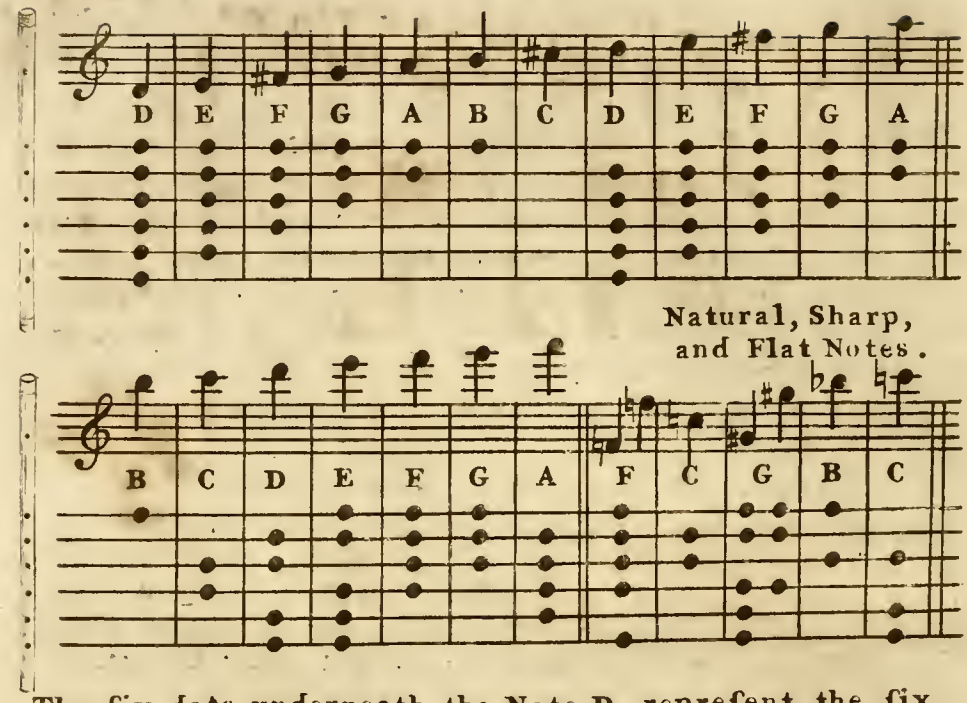
NB. The Tunes in this Book are Proper for the German Flute.

NEW INSTRUCTIONS FOR THE FIFE

The firſt thing to be learned on this Inſtrument, is the blowing or filling it ſufficiently to ſound the Notes clear and diſtinct, obſerve therefore your Lips muſt be cloſe except juſt in the middle to give paſſage to the Wind, and likewiſe contracted ſmooth and even. Then reſting the Fife juſt under the opening of the Lips, place the mouth hole of the Fife oppoſite this opening and blow aſlant into the hole, turning the Fife outward or inward till you can make it ſound. It's not a great quantity of Wind that is wanted to make the Fife ſound, but the manner of diſpoſing of it, letting it come out quick and in as ſmall a quantity as is neceſſary according to the height of the Notes you want to play, the lower the Notes are the more gently you muſt blow, & the higher they are the ſtronger.

When you can make the Fife ſpeak put down the three 1.st Fingers of your left hand upon the three holes neareſt the mouth hole, and the three firſt Fingers of your right hand upon the other three holes, placing your Thumbs on the oppoſite ſide between each of the two firſt Fingers taking care to ſtop the holes firm and cloſe. then blow gently and you ſound the Note D. To ſound E. take off the third Finger of your right hand and ſo on for the other Notes as you'll find in the following Scale.

The Scale or Gamut

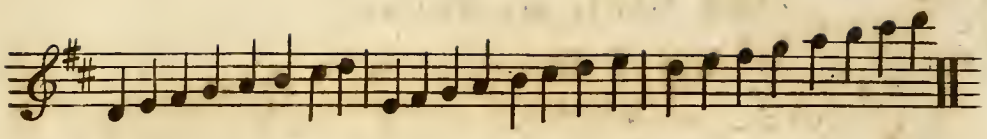


The ſix dots underneath the Note D. repreſent the ſix holes of the Fife ſtop'd, where there are no dots the Fin-gers are to be taken off thoſe holes.

All the Notes above C. are call'd in Alt, to diſtinguiſh them from thoſe below, of which they are only a repetition, and thoſe above C. in Alt are call'd double D. double E. dou-ble F. and double G. in Alt.

When you can ſound the Notes of the firſt Octave try the next, to perform which you muſt draw your Lips tighter and let the Wind come finer and ſtronger. when you have learn'd that, try at the remainder ſtill forcing the wind out ſtronger, and then practice the whole from bottom to top and top to bottom untill you have learn'd every Note perfect and can play all the Notes in the Gamut without ſtopping. don't attempt to play any ſort of tune untill you have perfectly learn'd the Gamut and do thoroughly underſtand the charac-ters thereunto belonging.

An Octave is eight Notes either aſcending or deſcending as from D. to D. from E. to E. from F. to F. and ſo on, as you will ſee in the following Example.



The tails of Notes may be turned upward or downward for the conveniency of tying together, thoſe above the middle line being turn'd down and thoſe below turn'd up, only that they may be kept as much within the middle of the lines as poſſible. The different characters made uſe of in Muſic with their names are as follows. A Cliff 𝄞 A Sharp ♯. A Flat ♭. A Natural ♮. A Slur ⌒ A Shake ♮𝄾 A Pauſe 𝄐 A Repeat 𝄋. A Direct w. A Bar | | | A double Bar ‖ :‖:

Semibreve. Minim. Crotchet. Quaver. Semiquaver.

Reſts belonging to each Note.

The following **Characters** are uſed for ſhewing the **Time**

Common Time is mark'd thus C. or ¢. ϕ. or with figures as thus $\frac{2}{4}$. or $\frac{4}{8}$. and Triple Time in this manner $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. or thus $\frac{9}{4}$. $\frac{9}{8}$. $\frac{9}{16}$. $\frac{6}{8}$. and $\frac{12}{8}$.

Explanation of the above Characters

A Cliff is always plac'd at the beginning of the Stave with the wideſt part of it acroſs the 2d. of the five lines, & known by the name of the Treble or G. Cliff becauſe the line on which it ſtands is call'd G. which no other does but itſelf.

A Sharp when placed on any line or ſpace at the beginning of the five lines, ſhews that all the Notes upon that line or ſpace muſt be play'd half a tone ſharper or higher than it is in the Natural Scale and likewiſe, whenever you ſee it placed before one or more Notes in any other part of a Movement, it ſignifies that all the Notes that comes on that line or ſpace muſt likewiſe be play'd half a tone ſharper untill it is contradicted by a Natural ♮.

A Flat, when plac'd on any line or ſpace at the beginning of the five lines, ſhews that all the Notes upon them lines or ſpaces muſt be play'd half a tone lower than they natu-rally are, and likewiſe when it is plac'd before one or more Notes in any other part of a movement it ſhews that all the Notes upon that line or ſpace on which it is plac'd are like-wiſe to be played half a tone flater or lower than they are in the natural Scale untill it is contradicted by a Natural.

The meaning of a Natural is, when any one or more Notes have been made Sharp or Flat by the two Characters above mention'd it reduces thoſe Notes to their natural Tone.

A Slur is part of a circle, when plac'd over the heads of any number of Notes, it ſhews that all them Notes are to be play'd without tongueing and with one breath.

A Shake, is a character that when plac'd over a Note ſhews that, that Note muſt be ſhaked, in order to perform this; you muſt ſhake the next Note above, which is done by moving that Finger off and on as quick as you can ſhake it but be ſure to let the real Note be heard at laſt.

A Pauſe is the next Character, which ſignifies at ſuch a mark all the Performers in a Concert muſt ſtop, letting the Tone die away gradually with a total ceſſation thorough the whole Band, and it is often placed over a Note at the end of a movement ſignifying that the tune or movement ends there.

A Repeat ſignifies that ſuch a part of a Song or Leſſon muſt be play'd twice over from the place whereon it is ſet.

A Direct is placed at the end of a ſtave to ſhew the place of the firſt Note in the next ſtave.

A diminutive Note or grace marked thus is ſet before a real Note and is only meant to prepare that real Note and not reckoned into the time.

A ſingle Bar is placed acroſs the five lines and ſerves to divide and regulate the time.

A double Bar is alſo placed acroſs the five lines this ſhews and divides the firſt part of any movement from the ſecond and if there are two dots on each ſide, it ſhews that ſuch part or parts are to be played twice over before you go to the 2d and likewiſe the ſecond part to be played twice over before you begin again at the firſt, but when you ſee two dots but on one ſide of the double Bar you muſt play that part on which ſide they ſtand, but once over. When you ſee the word Da Capo placed at the latter end of a movement, it ſhews that you begin again and end with the firſt part, over the laſt Note of which you generally find a Pauſe 𝄐

Example of the Time

Common Time

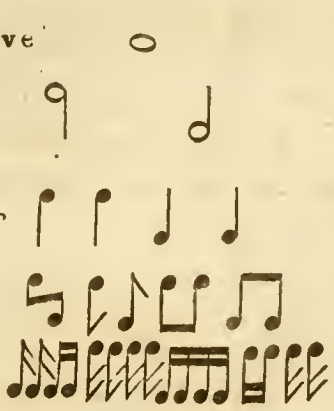
Semibreve

Minims

Crotchets

Quavers

Semi-quavers



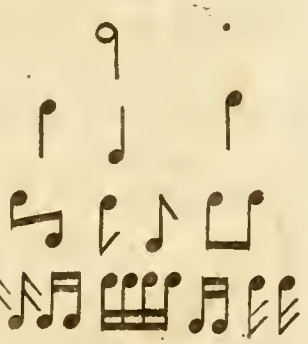
Triple Time

Minim

Crotchets

Quavers

Semi-quavers



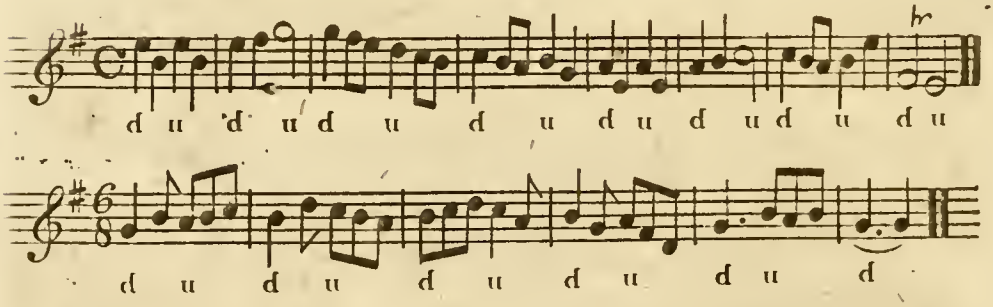
Explanation of the Time

Common Time conſiſts of an equal number of Minims Crot-chets or Quavers in a Bar, howmany each Bar contains may be known at the firſt ſight by looking how it is mark'd at the beginning of every freſh movement, if it is mark'd with a character ſomething reſembling a C. which character you'll find deſcribed at the beginning of theſe Inſtructions there are 2 Minims or 4 Crotchets, I don't mean that the Bars thro' the whole movement conſiſts of them very identical Notes only, but equal to them in point of time. The next ſort of Common Time is mark'd thus $\frac{2}{4}$. which ſhews there are two Crotchets or four Quavers in a Bar.

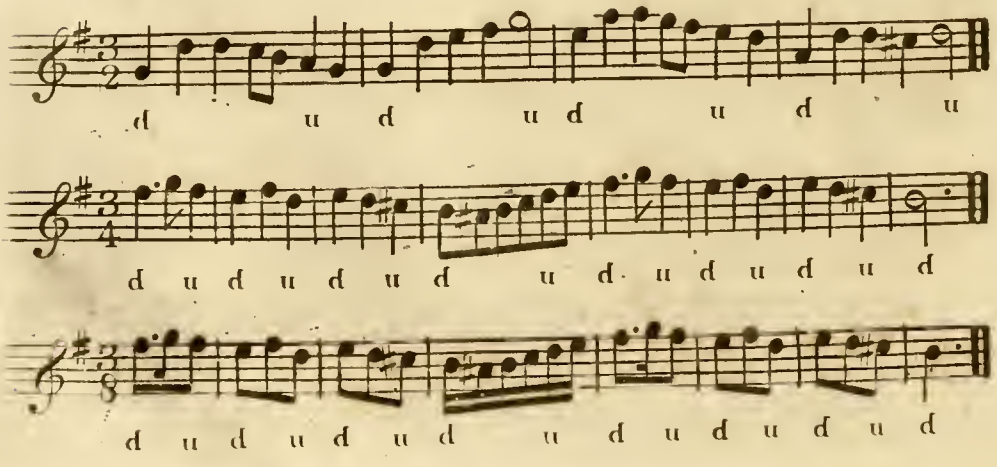
Triple Time conſiſts of either 3 Minims 3 Crotchets or 3 Quavers in a Bar, and is to be known by theſe as follows $\frac{3}{2}$. ſignifies 3 Minims $\frac{3}{4}$ three Crotchets $\frac{3}{8}$ three Quavers $\frac{9}{8}$ nine Quavers $\frac{6}{8}$ ſix Quavers $\frac{12}{8}$ twelve Quavers in a Bar.

In order to keep regular Time in the performance of Mu-ſic, you muſt accuſtom your ſelf to keep a motion with your Toe. when Muſic conſiſts of an even number of Crot-chets or Quavers in a Bar, your Toe muſt go down with the 1st. Note in the Bar and riſe at the half or middle, as in the following Examples where the letter (d) ſhews where it muſt go down and the letter (u) where it muſt riſe.

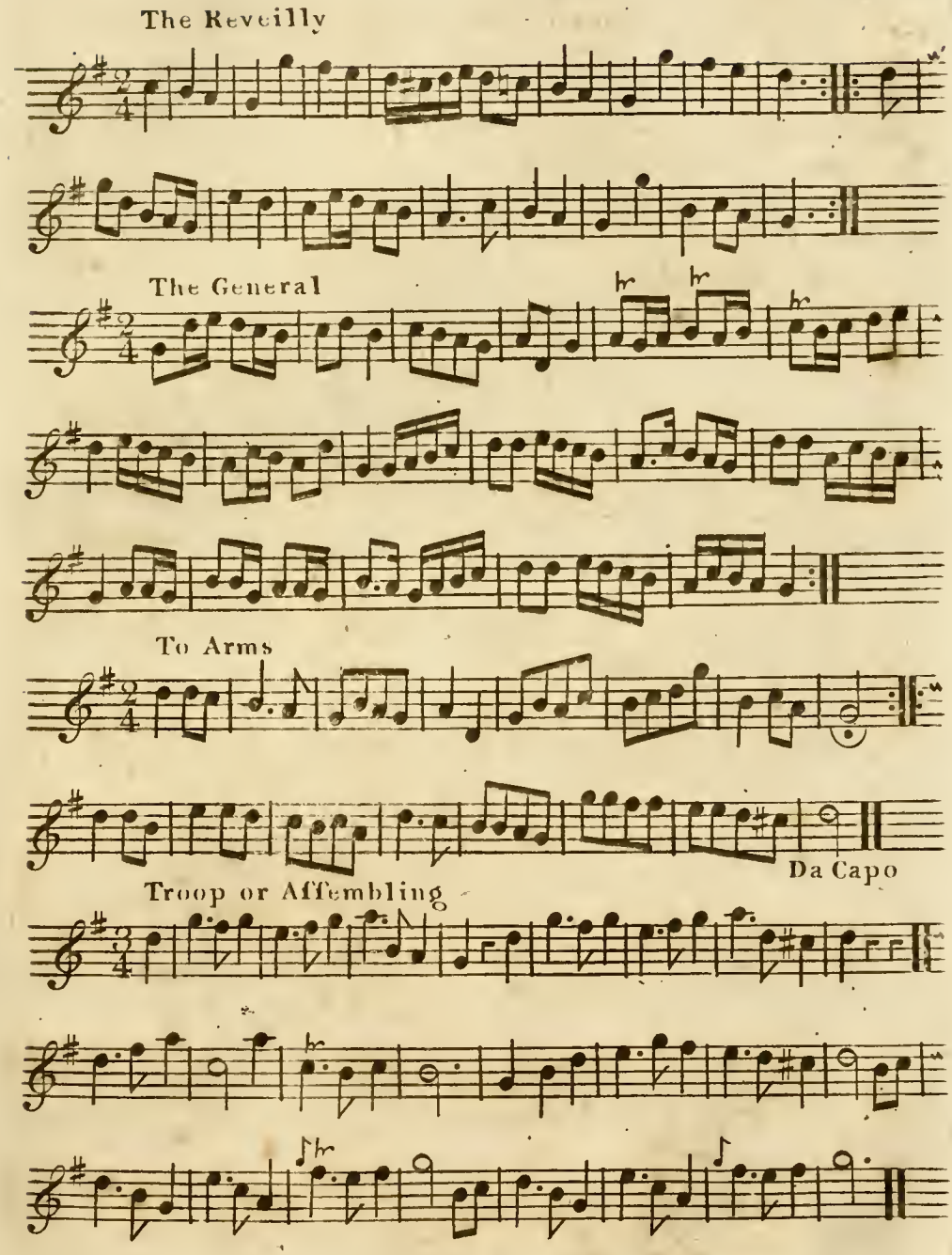
Example



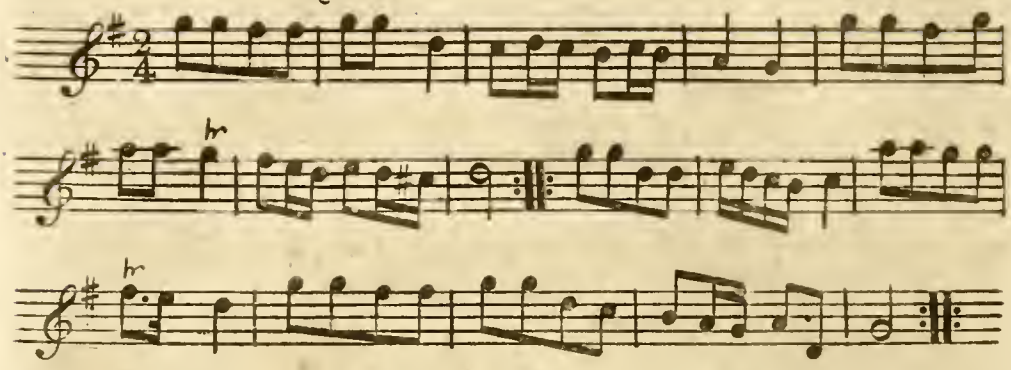
In Triple Time which conſiſt of 3 Minims 3 Crotchets three Quavers in a Bar the Toe muſt go down with the firſt & riſe with the third as in the following Examples.



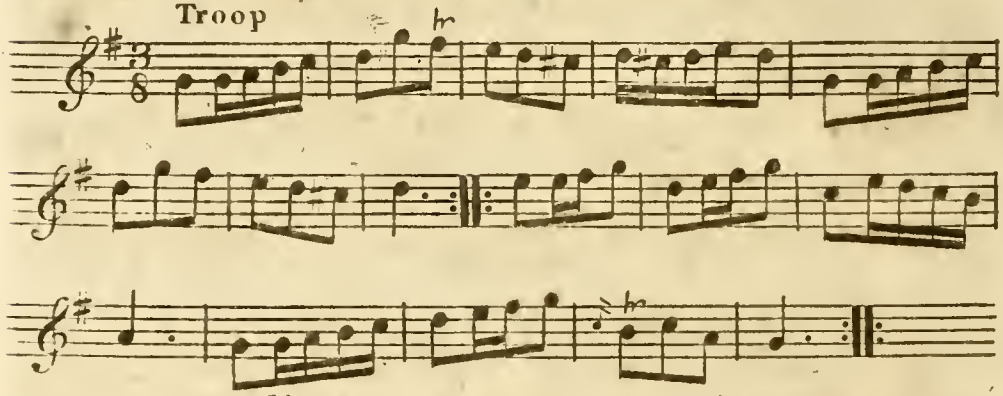
The English Duty.



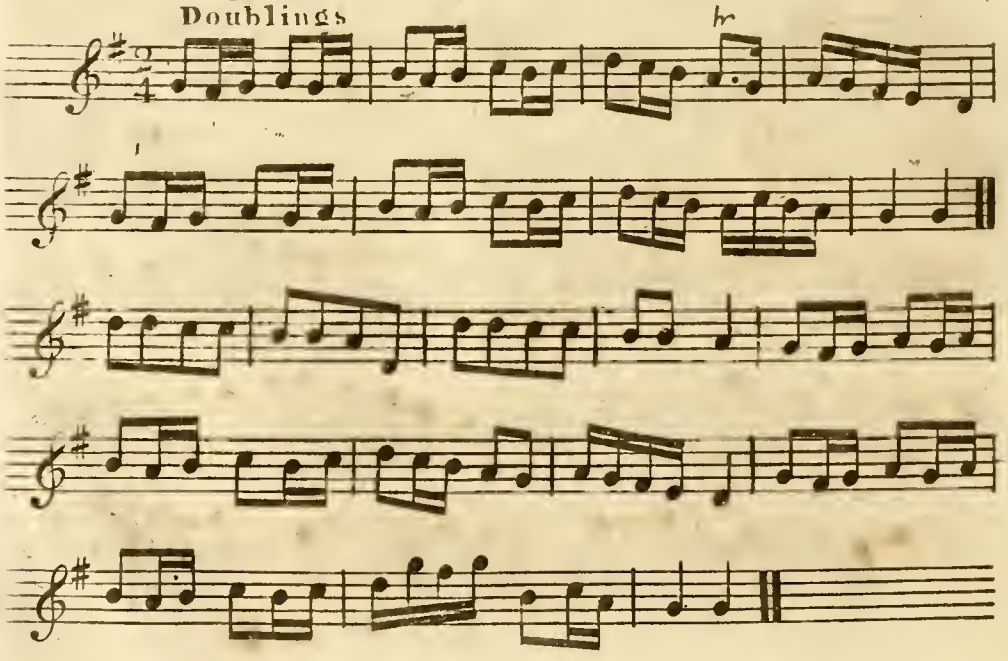
Doublings of the Troop

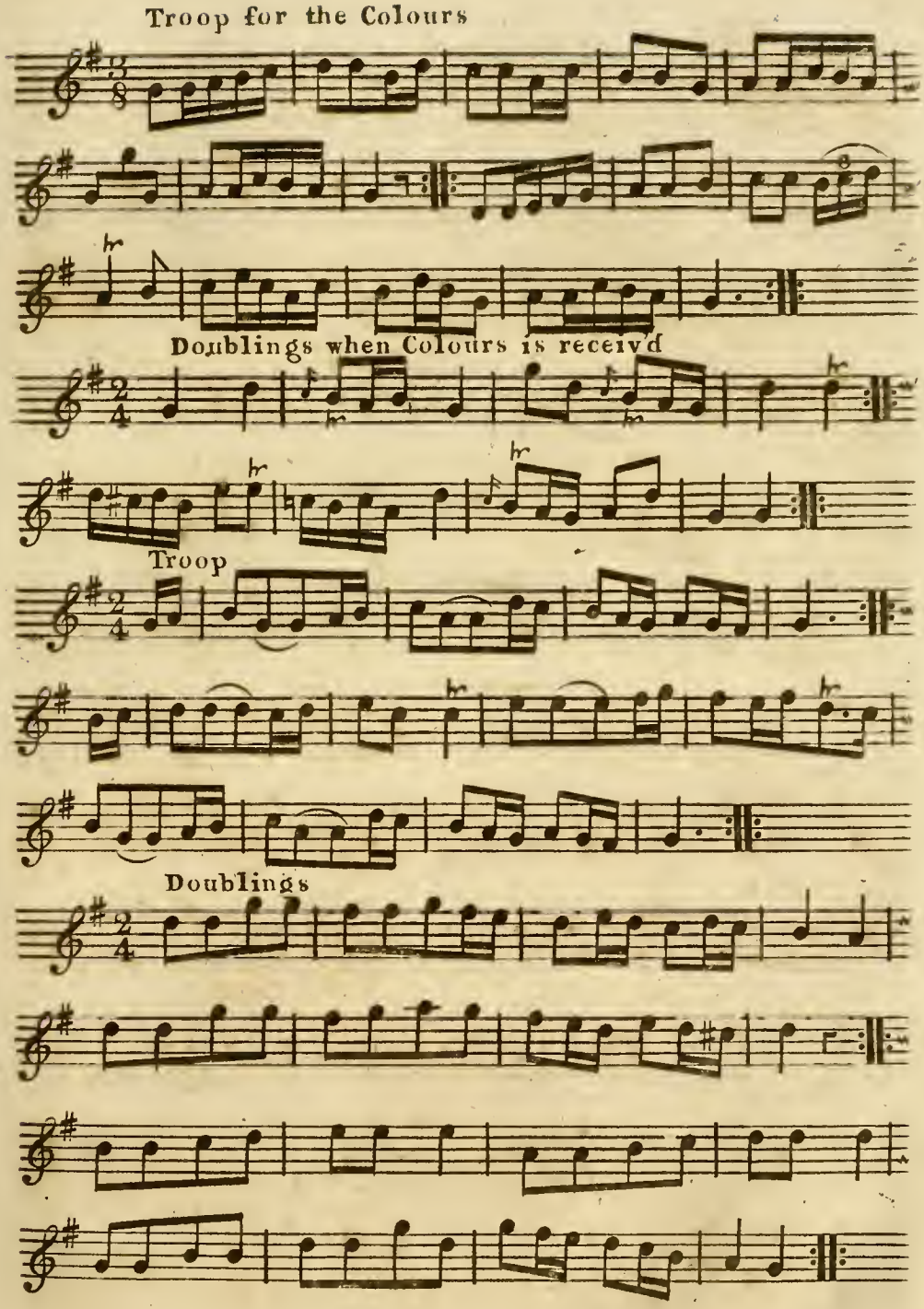


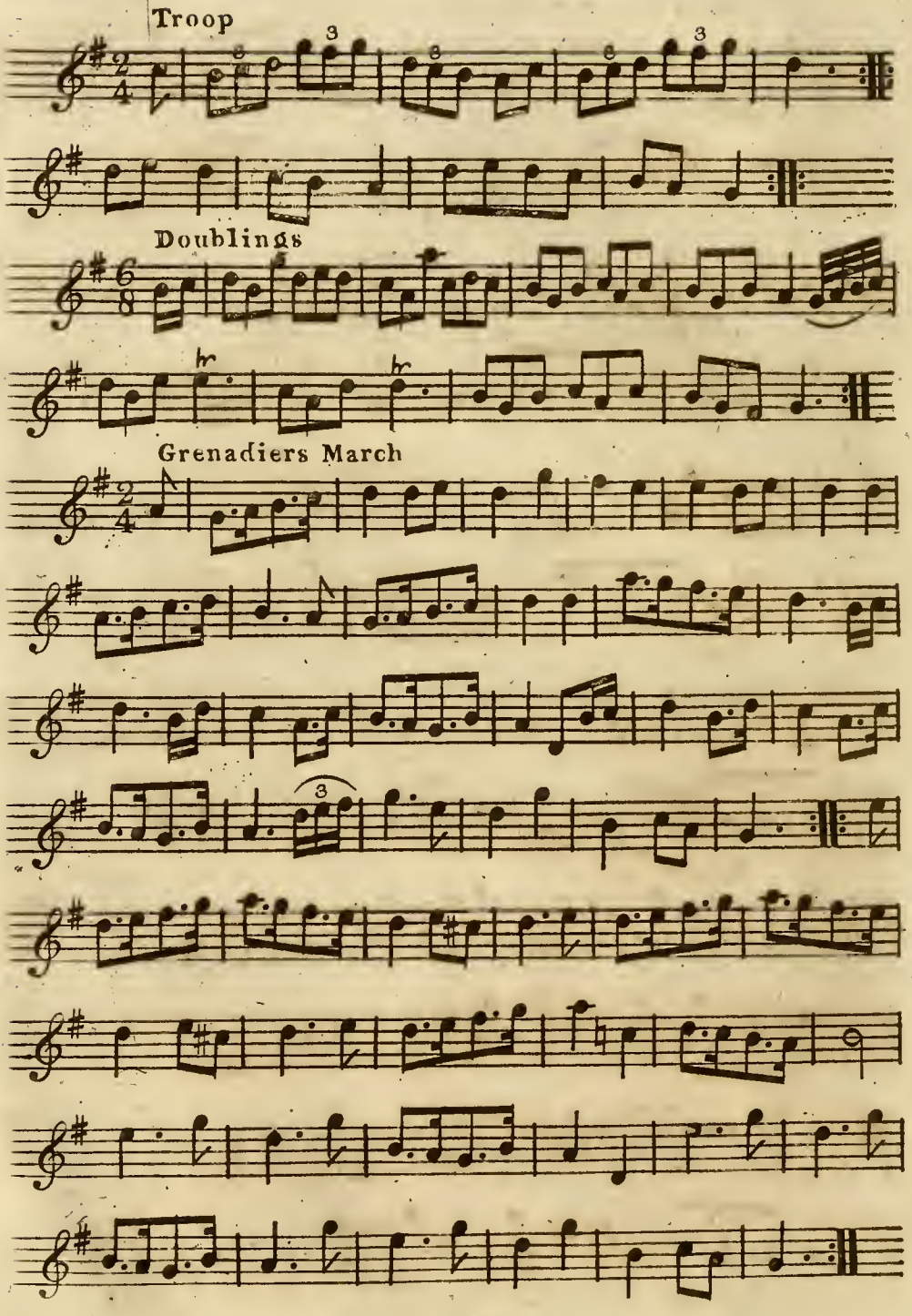
Troop



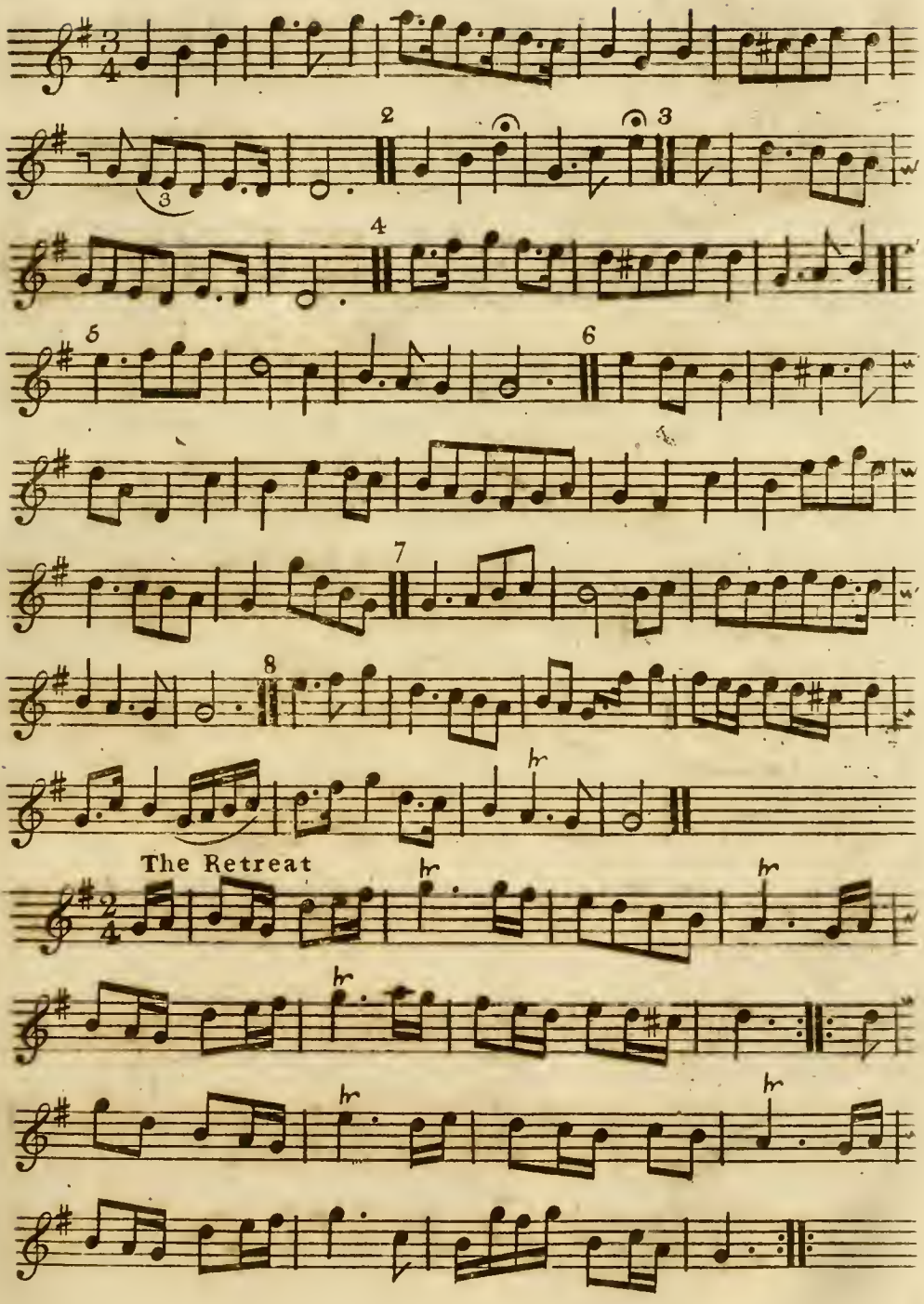
Doublings



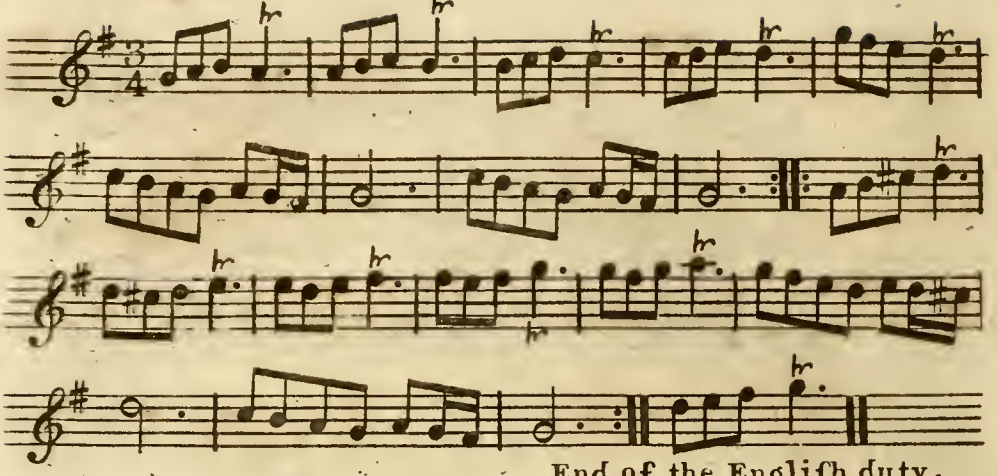

Troop for the Colours
Doublings when Colours is receivd
Troop
Doublings


Troop
Doublings
Grenadiers March

Foot March 8 Divifions



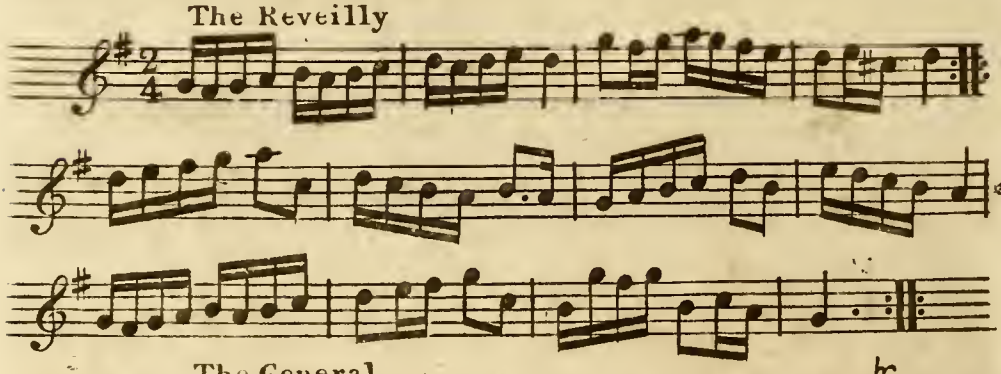
Tattoo



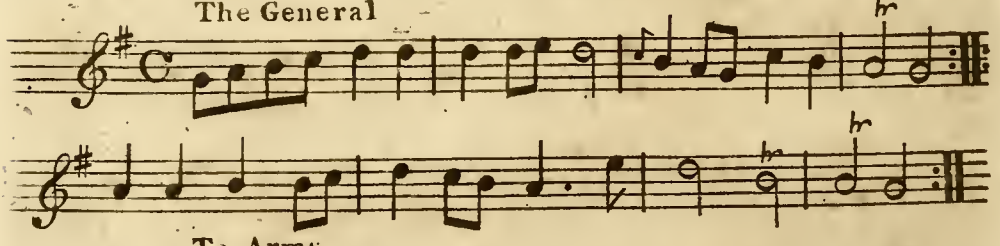
End of the Engliſh duty.

The Scotch Duty.

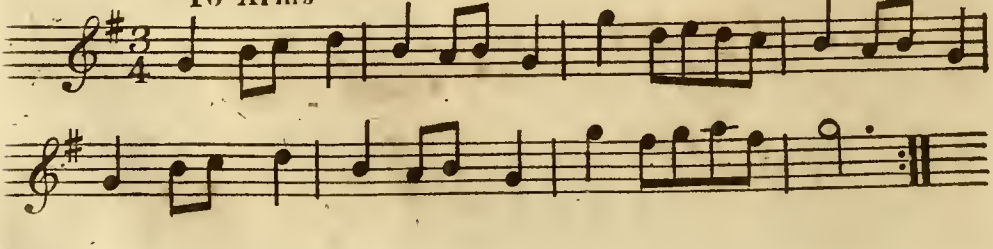
The Reveilly



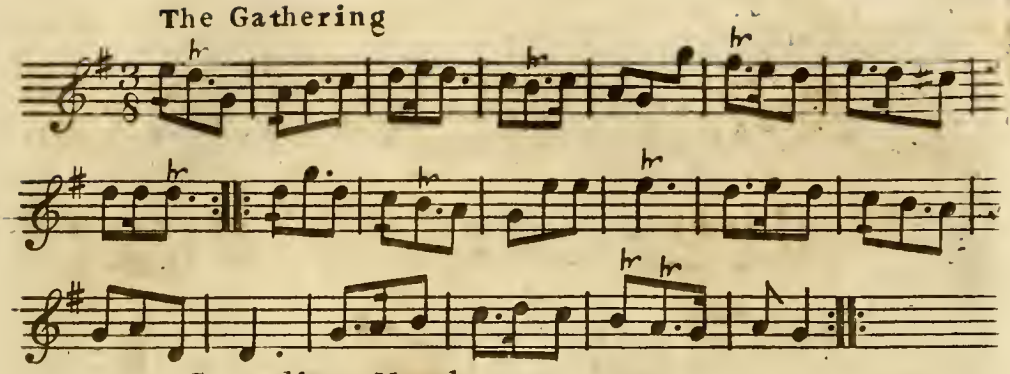
The General



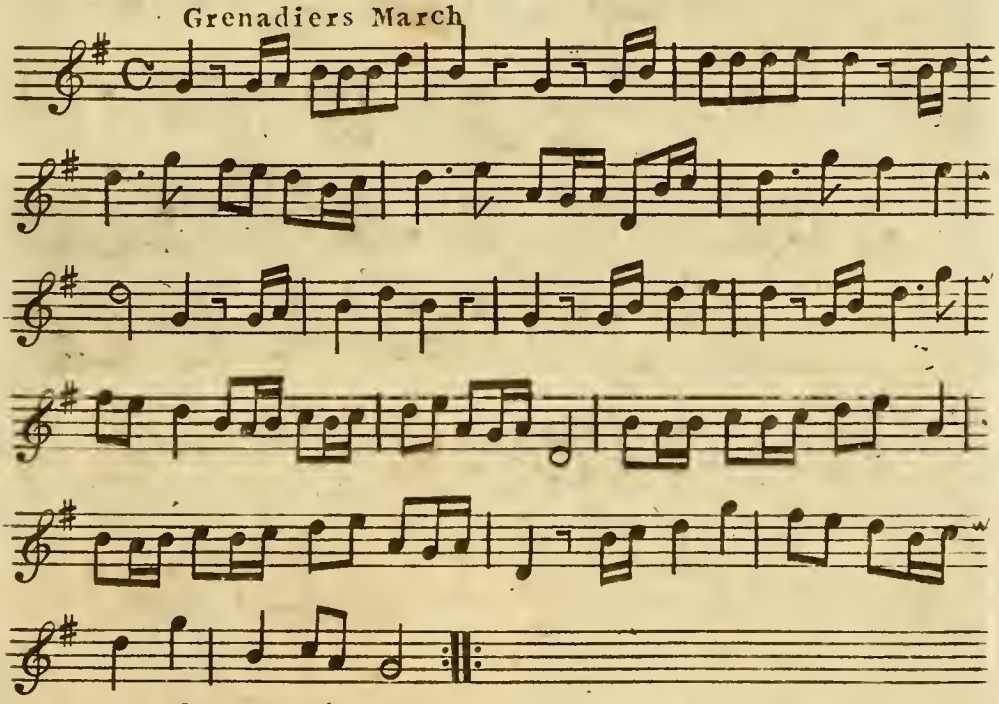
To Arms



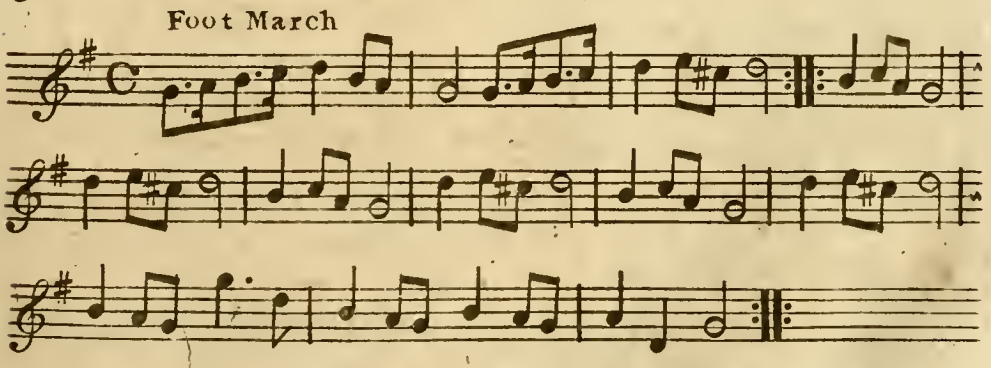
The Gathering



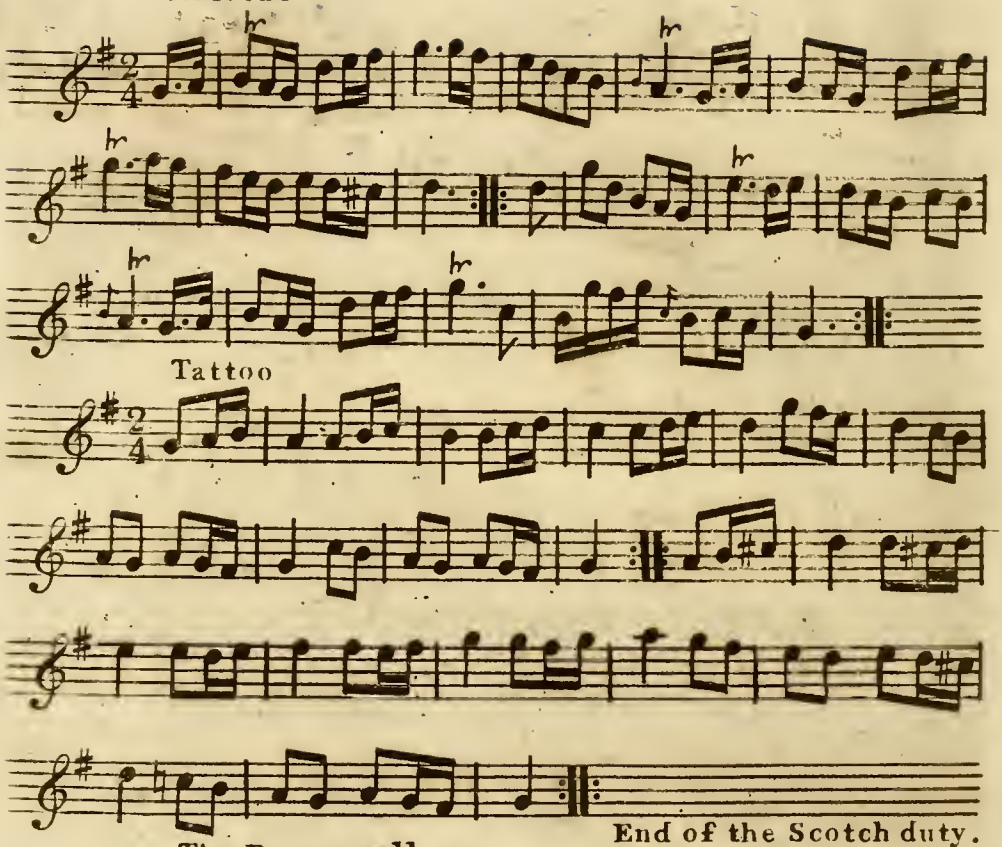
Grenadiers March



Foot March



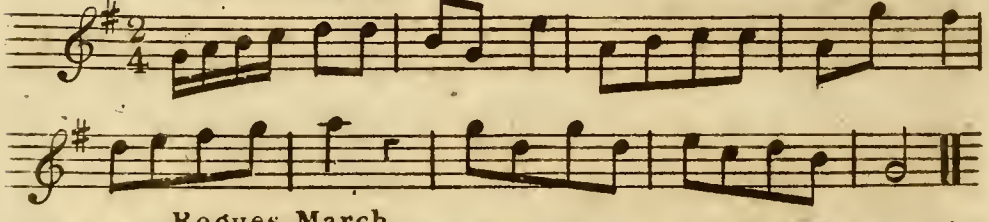
Retreat



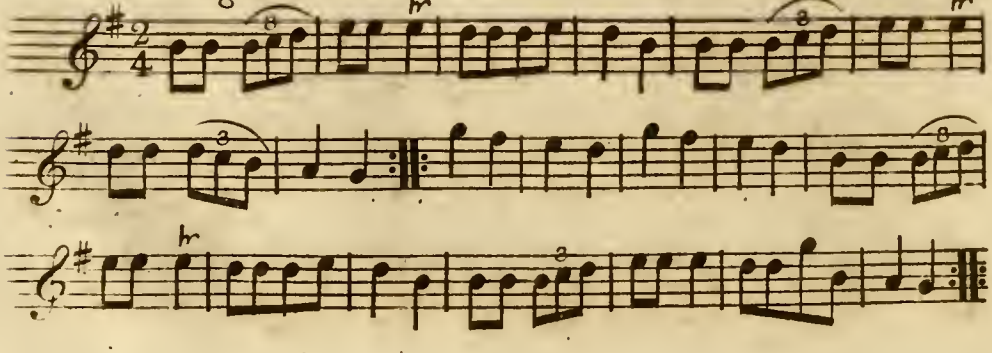
Tattoo

End of the Scotch duty.

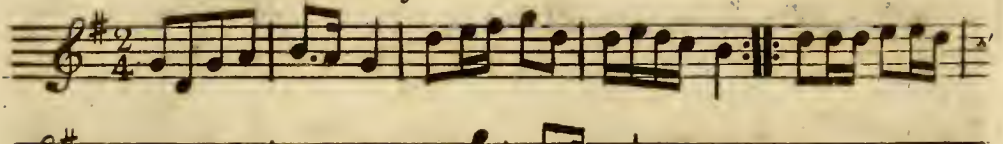
The Drums call

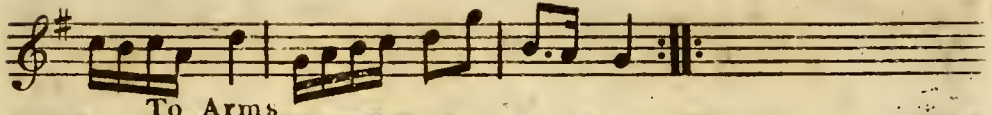


Rogues March

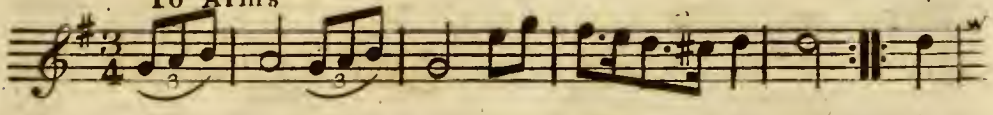


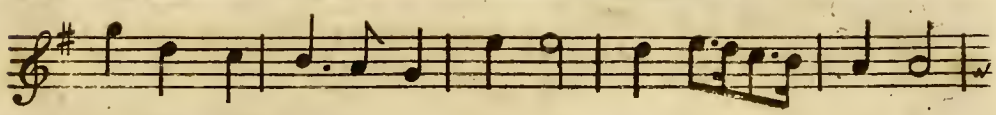
Scotch Reveilly

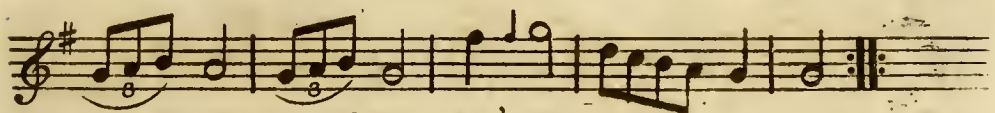




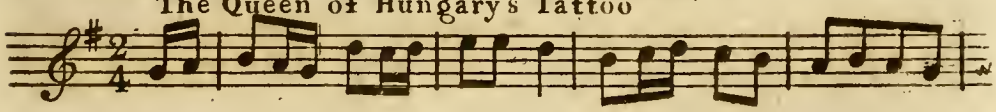
To Arms

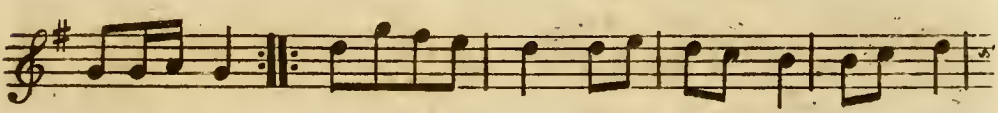


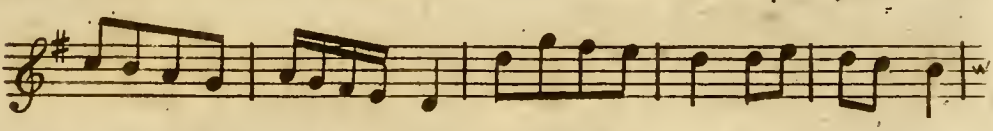


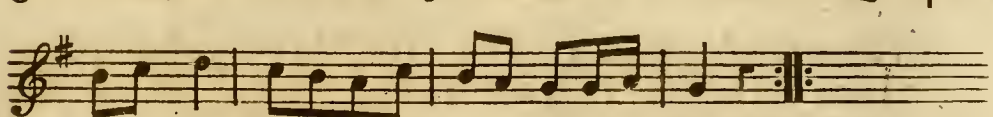


The Queen of Hungary's Tattoo

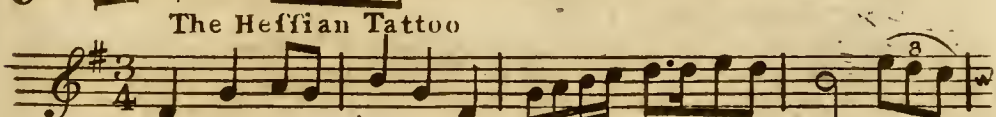


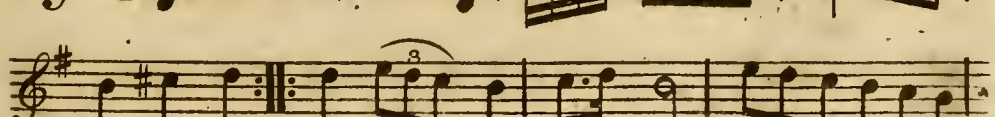




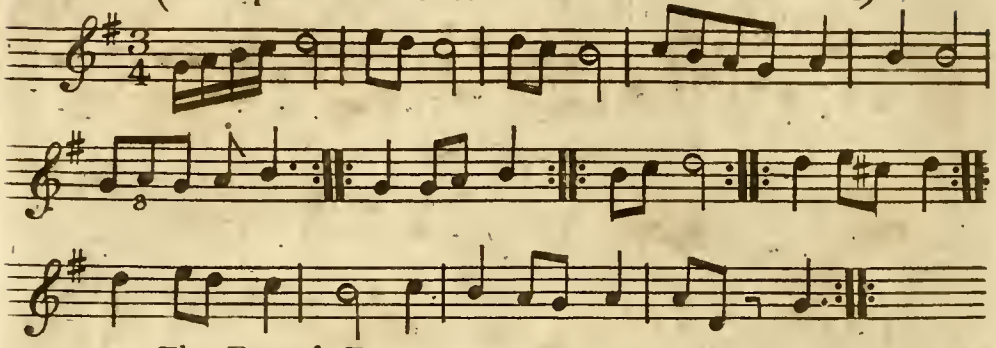


The Heffian Tattoo

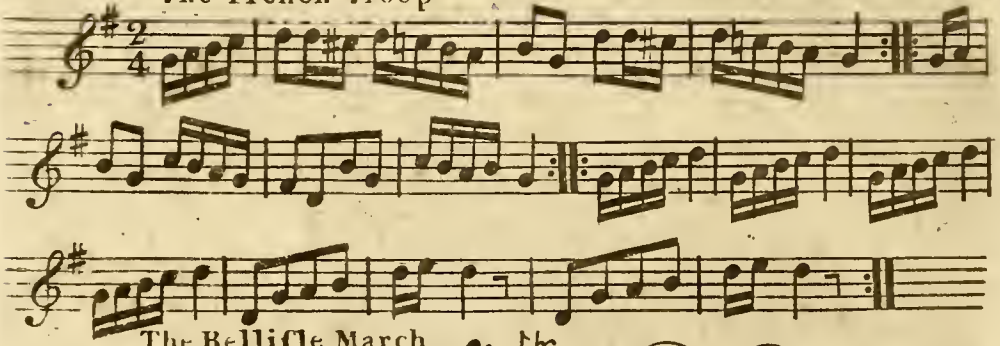




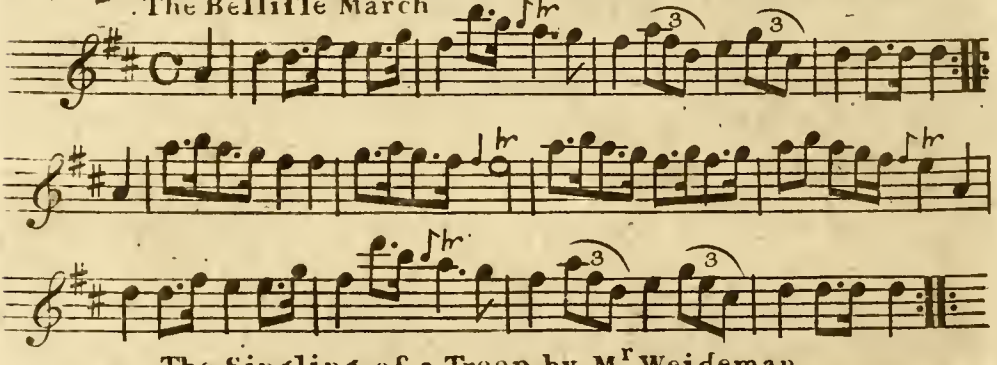
Tattoo (the 1st. part to be continued while the Drum rolls)



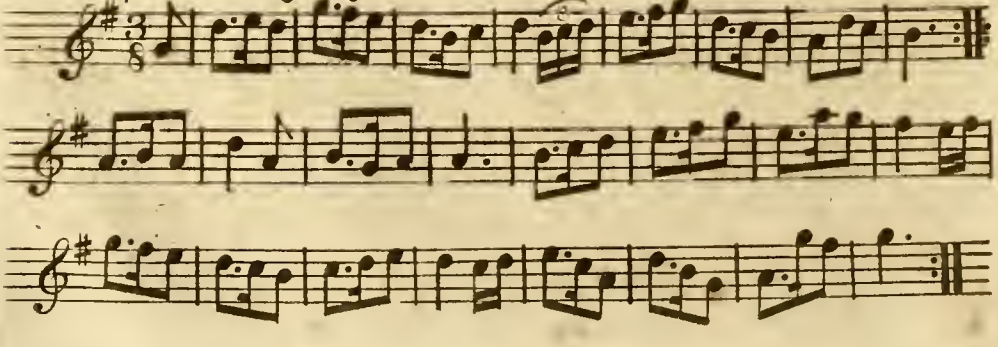
The French Troop



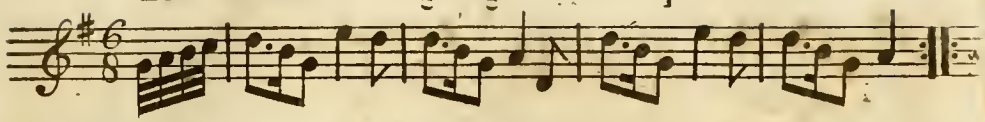
The Bellifle March

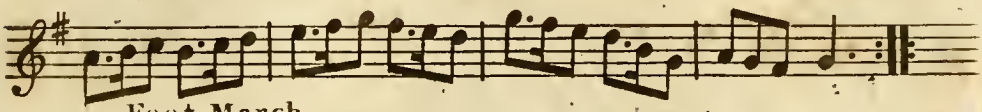


The Singling of a Troop by M.r Weideman

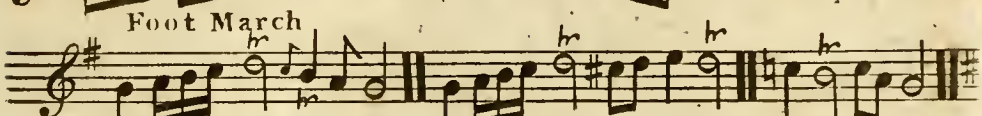


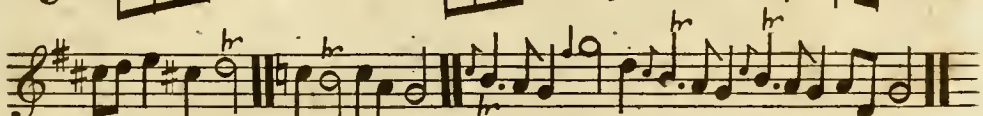
Lord Loudon's Singling of a Troop



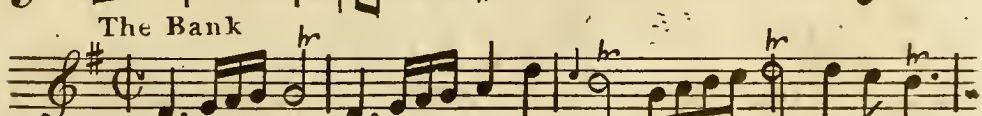


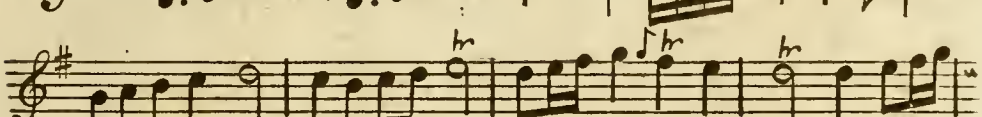
Foot March

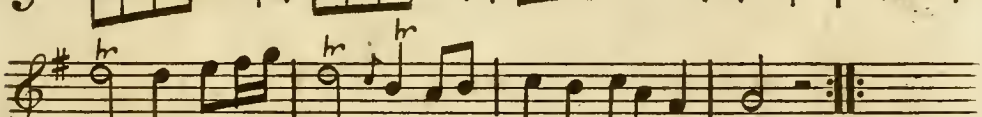




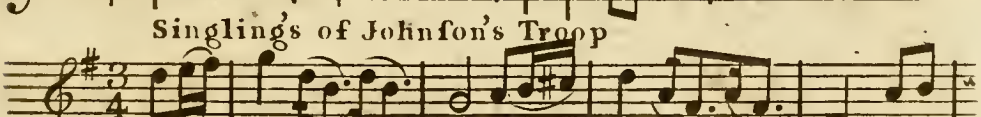
The Bank

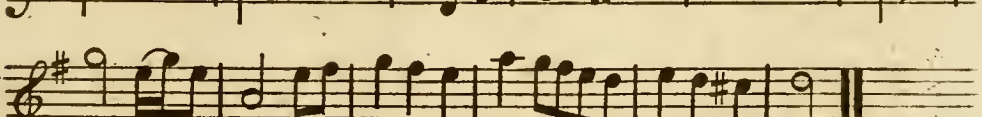






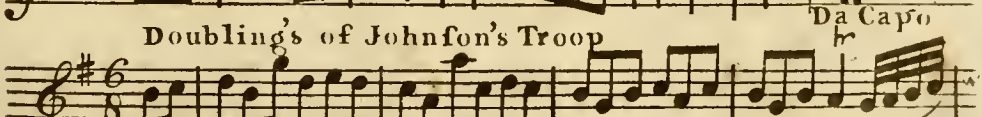
Singlings of Johnfon's Troop

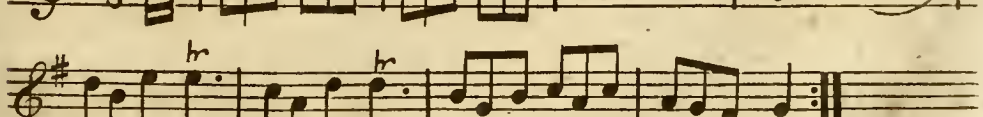




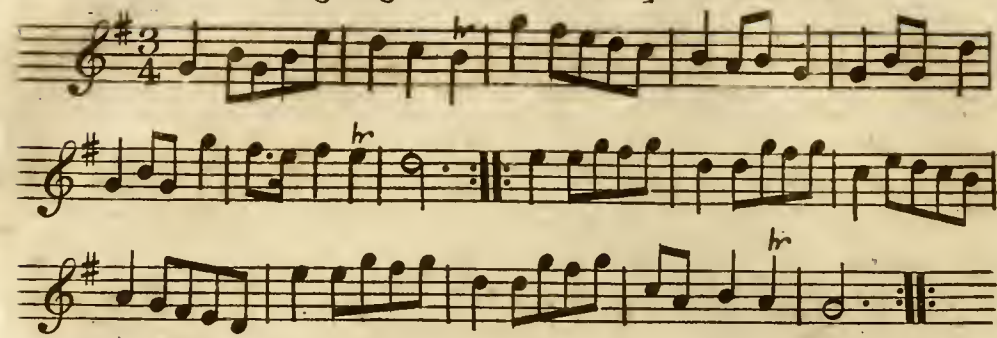
Da Capo

Doublings of Johnfon's Troop

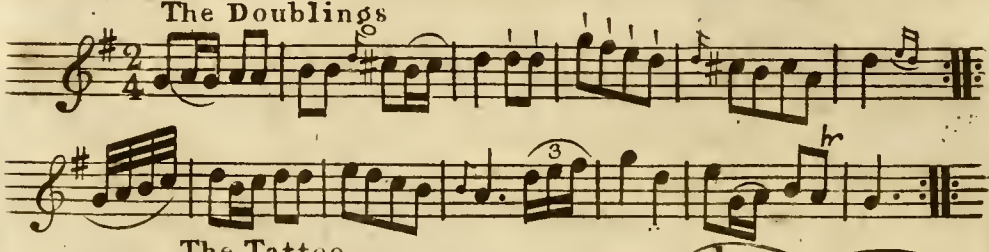




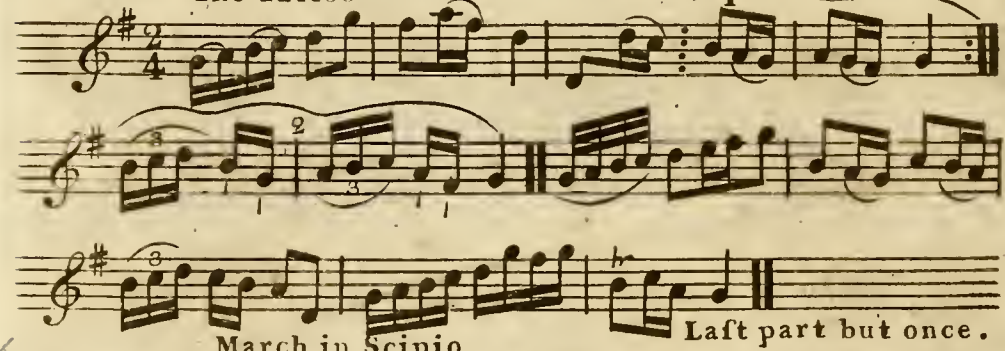
The Singling's of Pool's Troop



The Doublings

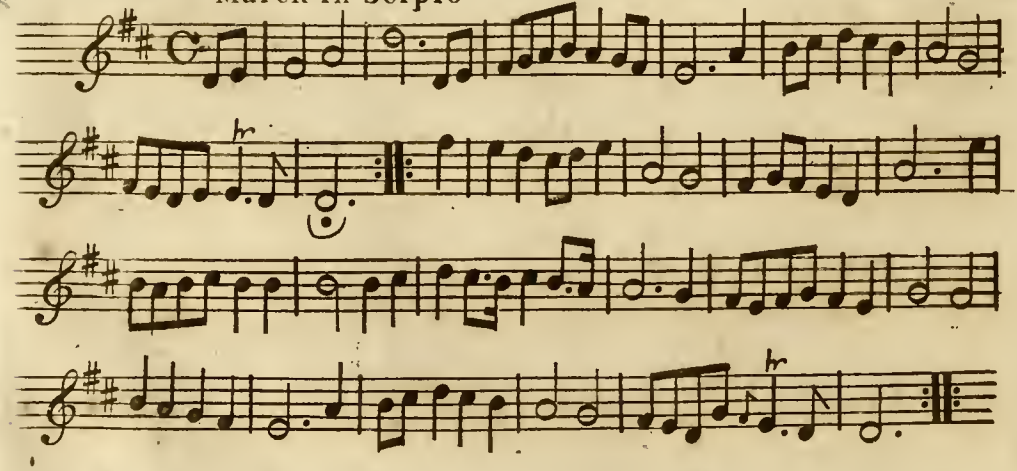


The Tattoo



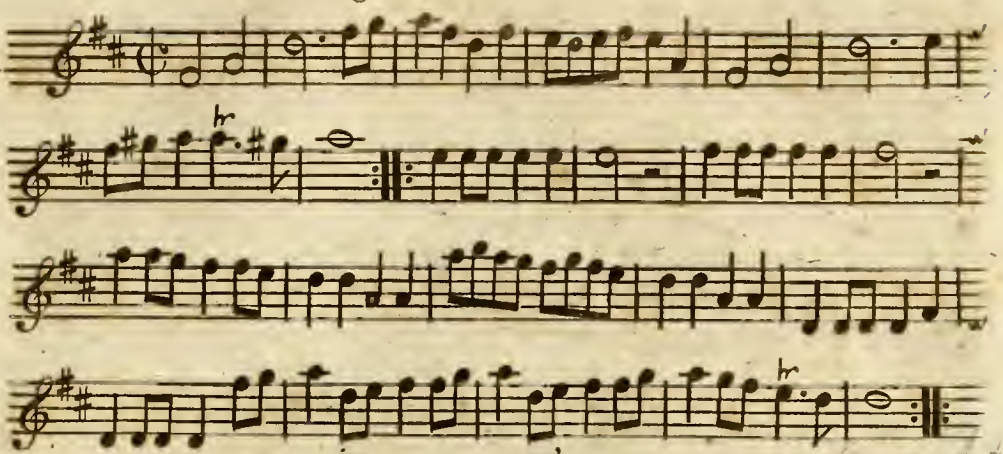
Laſt part but once.

March in Scipio

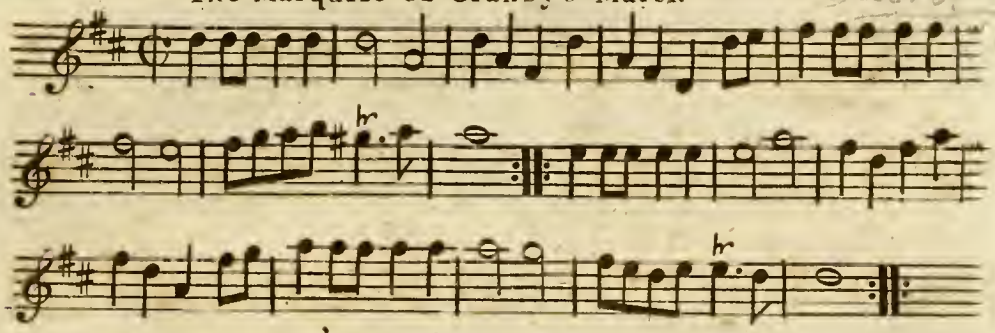


also called Restoration March in Longman & Broderip's Complete Instructions for the Fife p. 29. circa 1779.

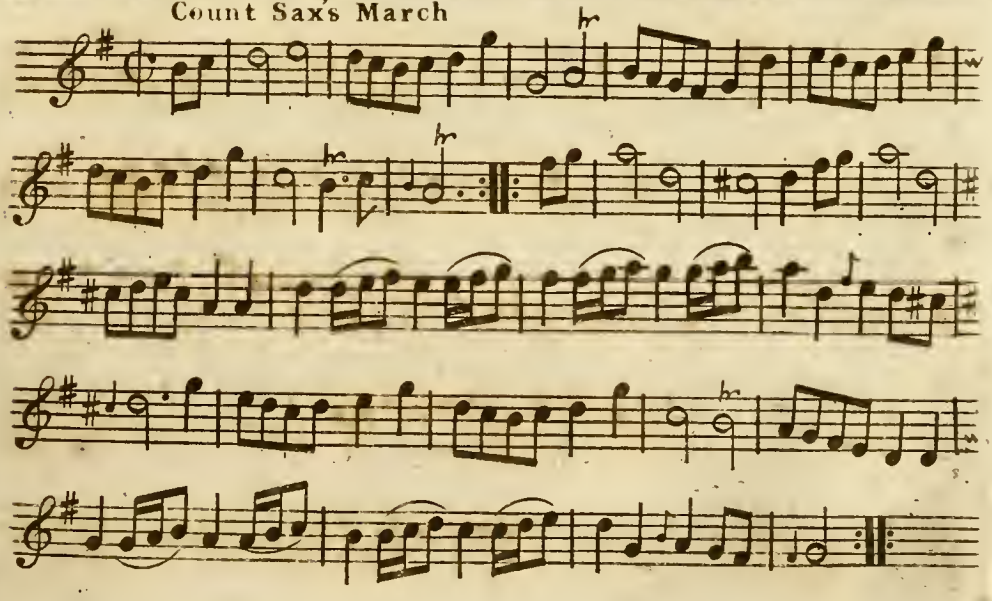
Prince Eugene's March



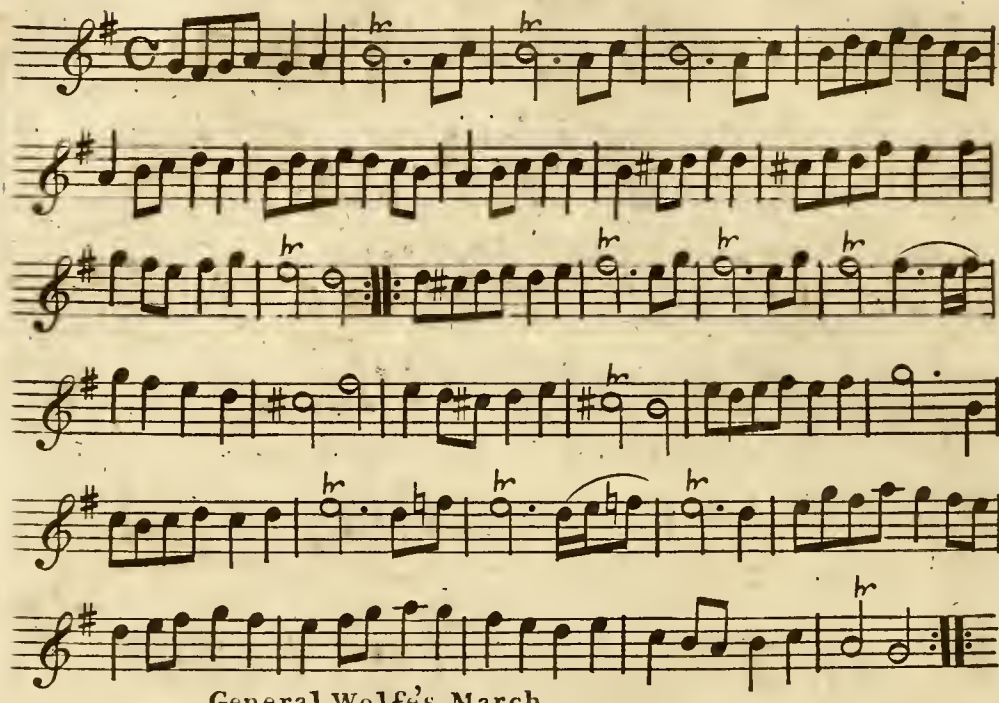
The Marquifs of Granby's March



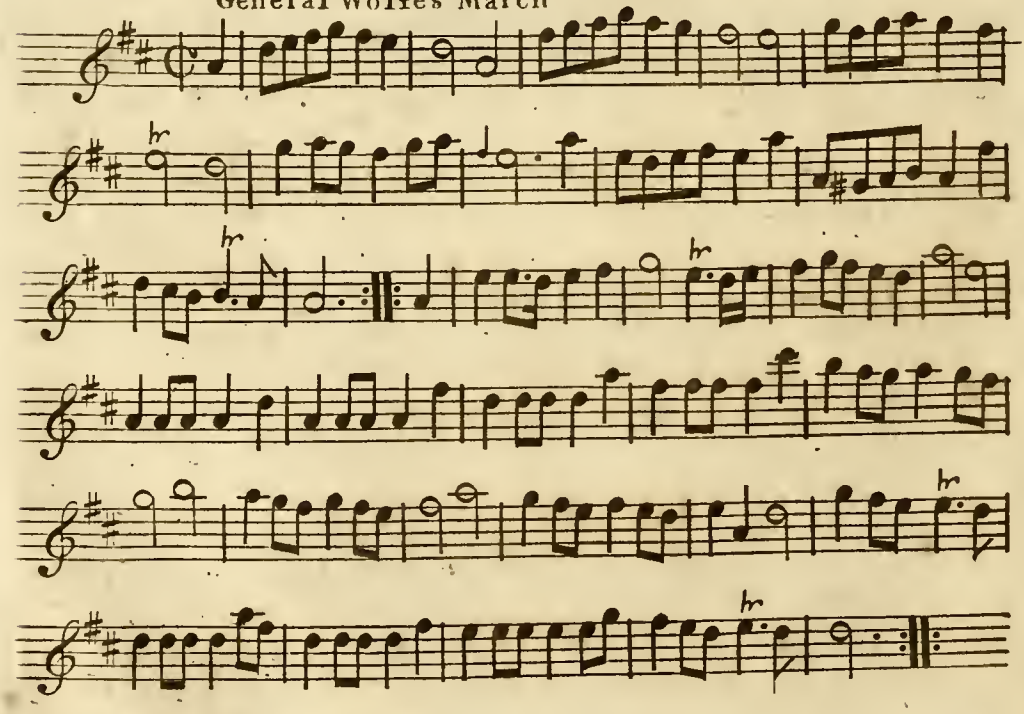
Count Sax's March



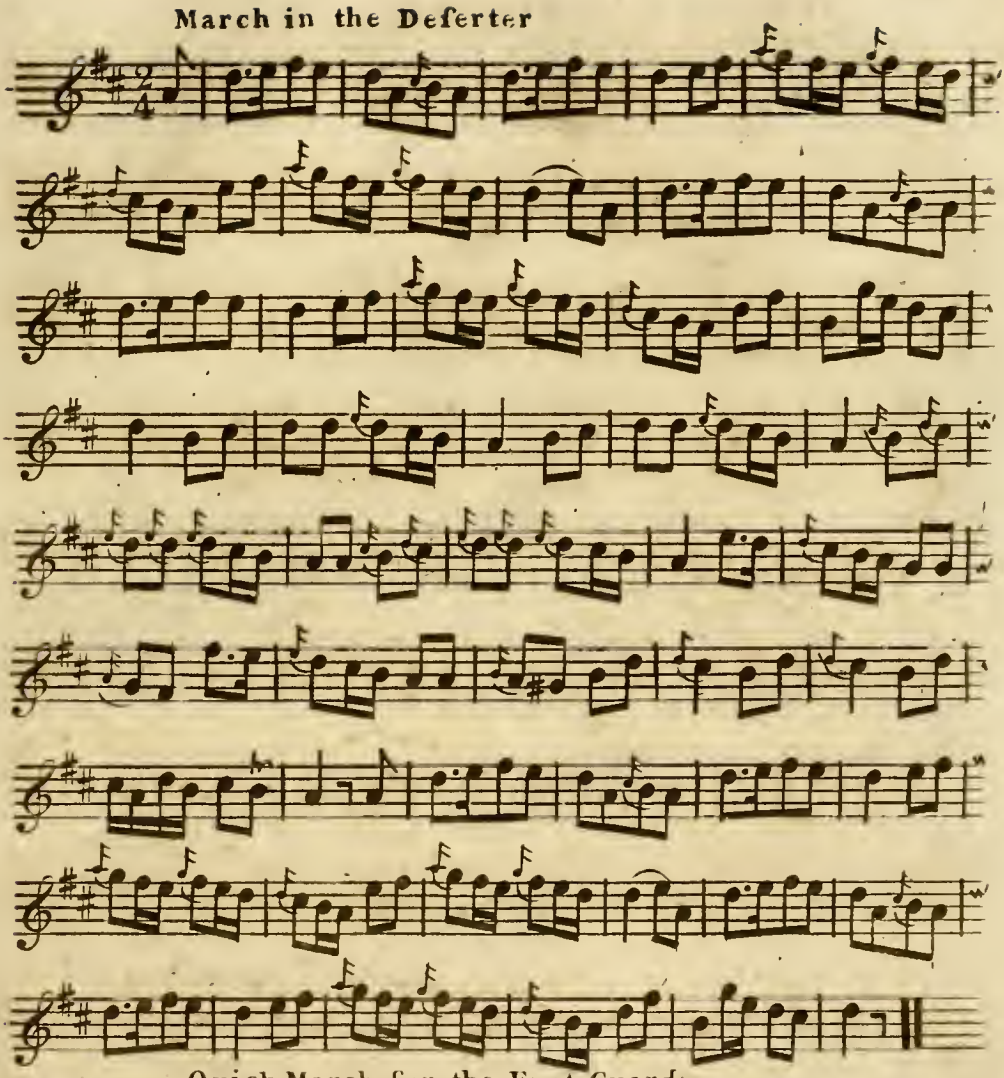
March in Judas Macchabeus



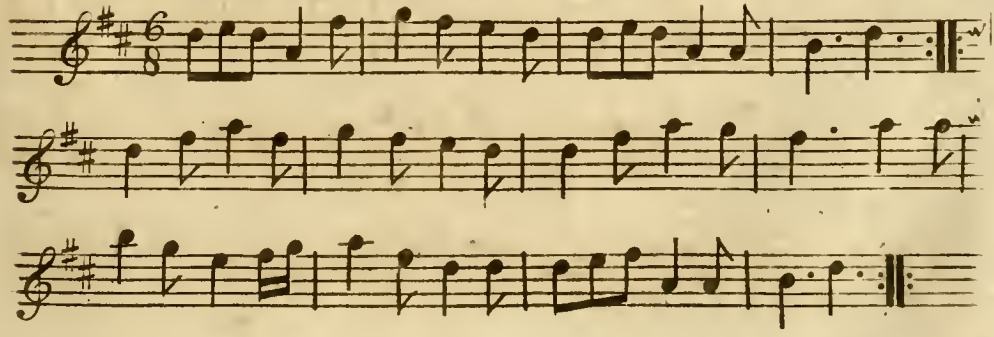
General Wolfe's March



March in the Deserter

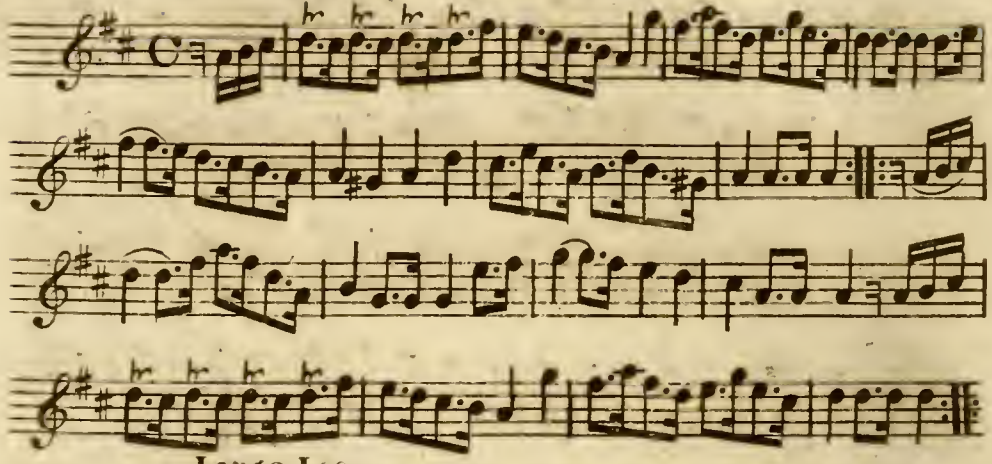


Quick March for the Foot Guards

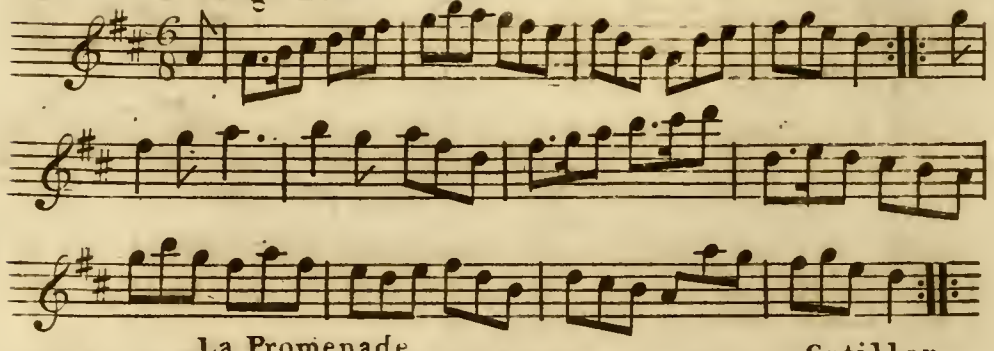


X The Quakers Wife, or Wilbur Wiggle
obviously the name of a dance tune

Duke of Glofter's new March

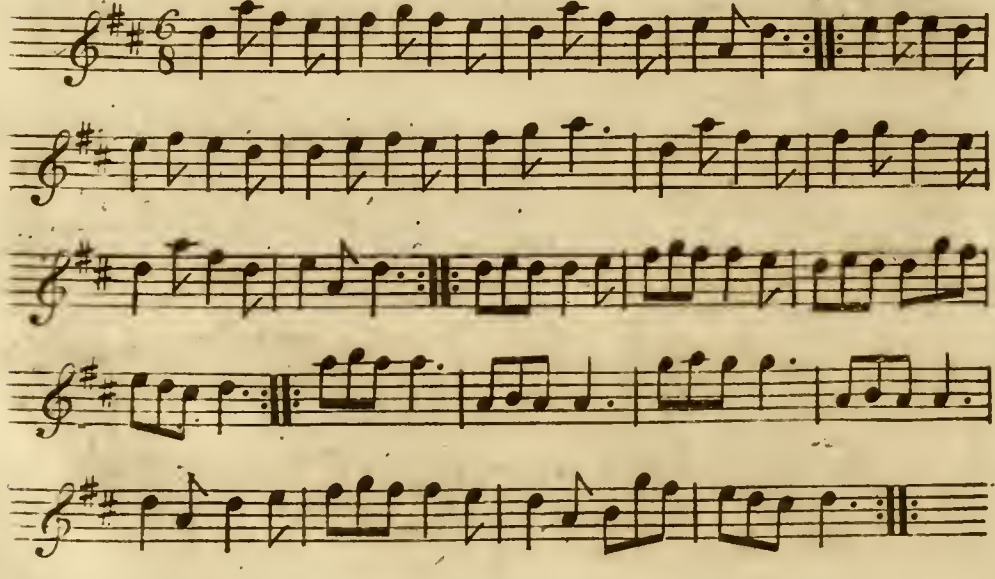


Lango Lee



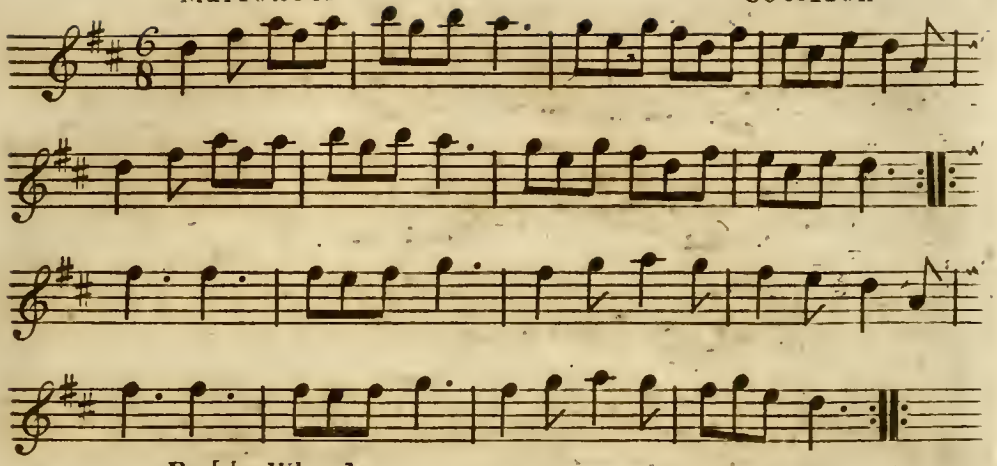
La Promenade

Cotillon

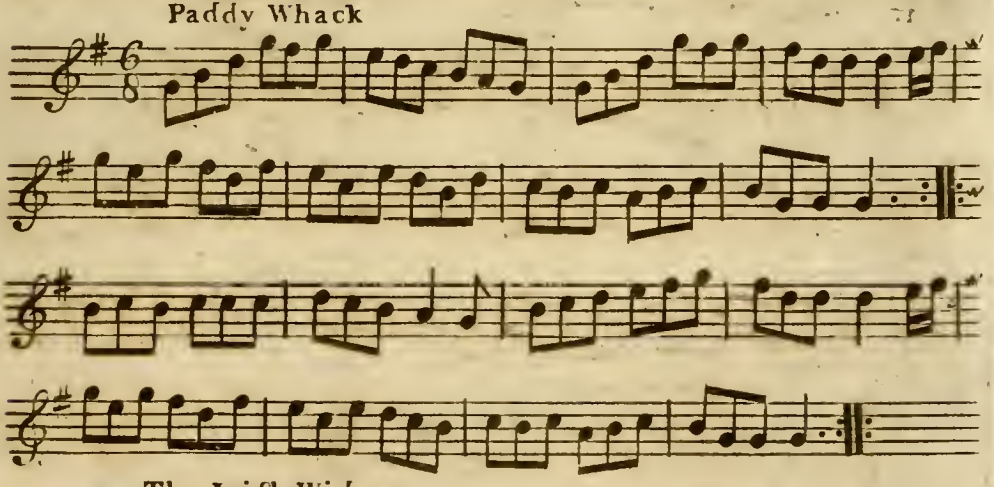


Marionets

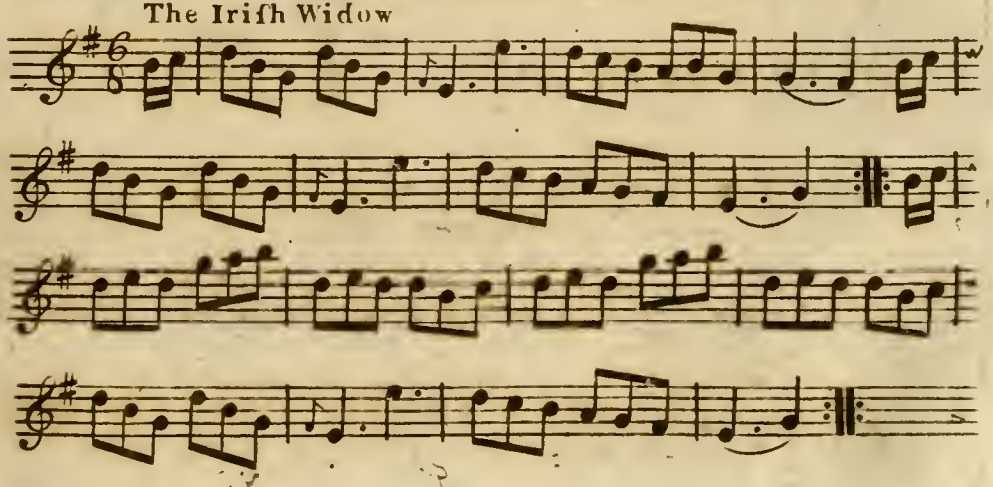
Cotillon



Paddy Whack



The Irish Widow



The Pantheon

Cotillon

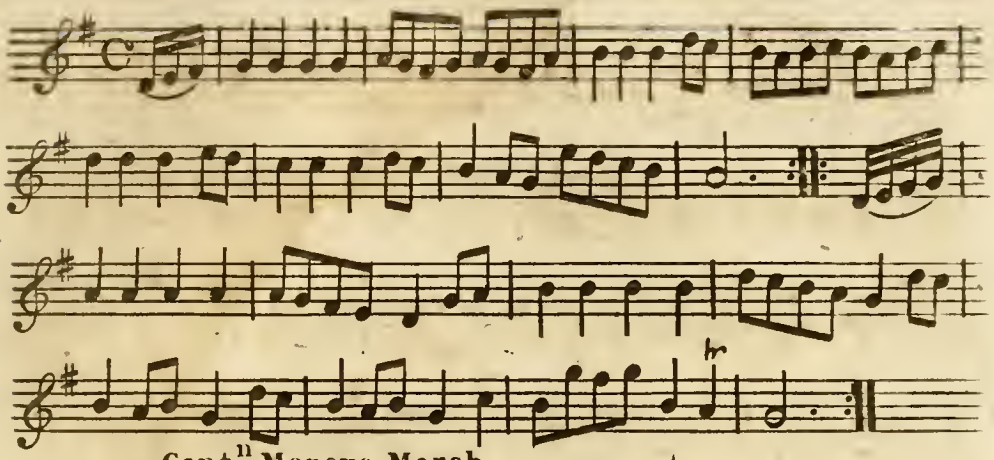
Da Capo

The Marquifs of Granby's or 1st. Troop of Horfe Grenadiers March

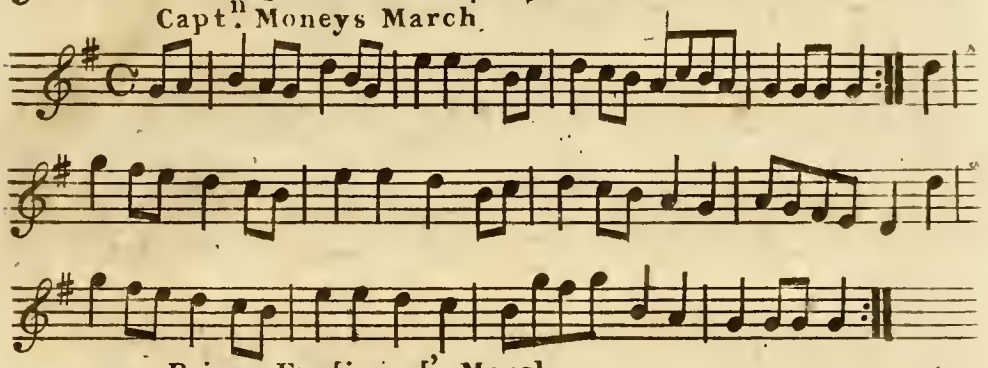
Hob or Nob

The 2d. Grenadiers Guards March

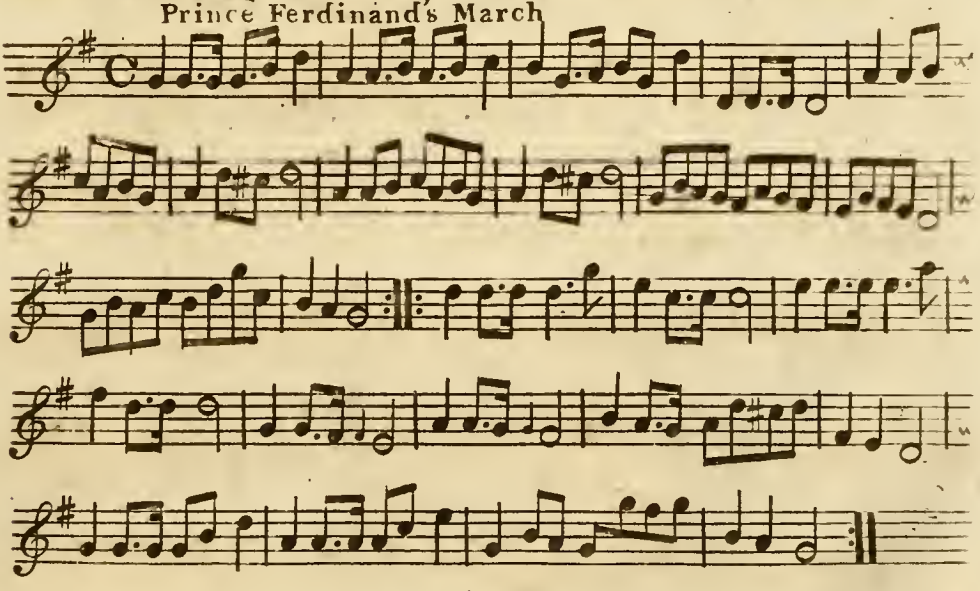
The Duke's March



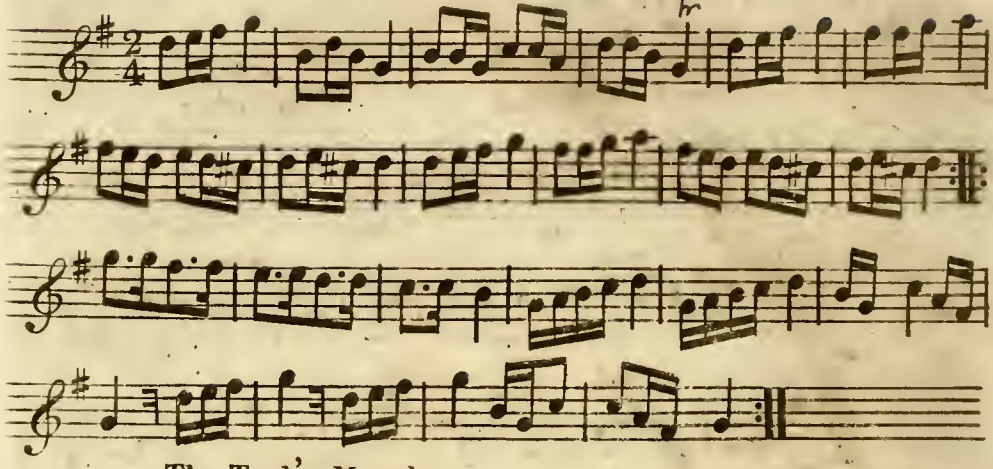
Capt.n Moneys March



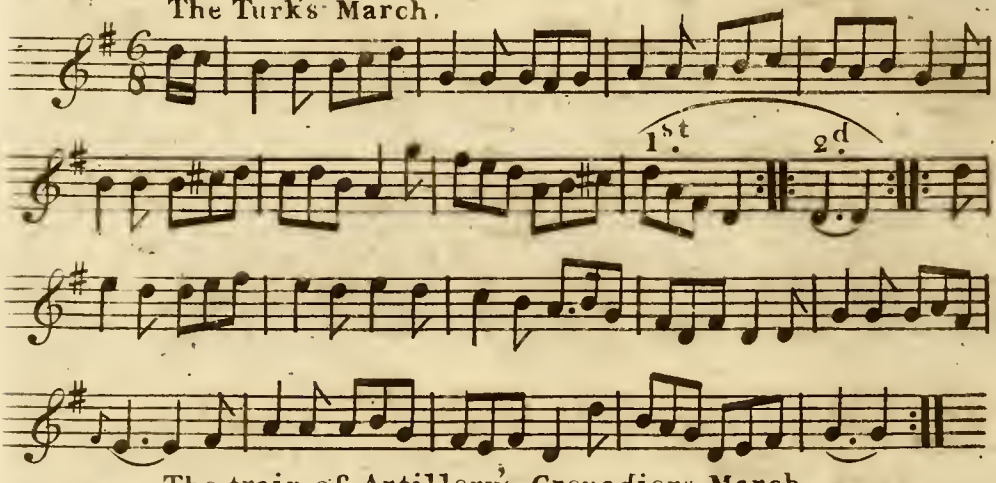
Prince Ferdinand's March



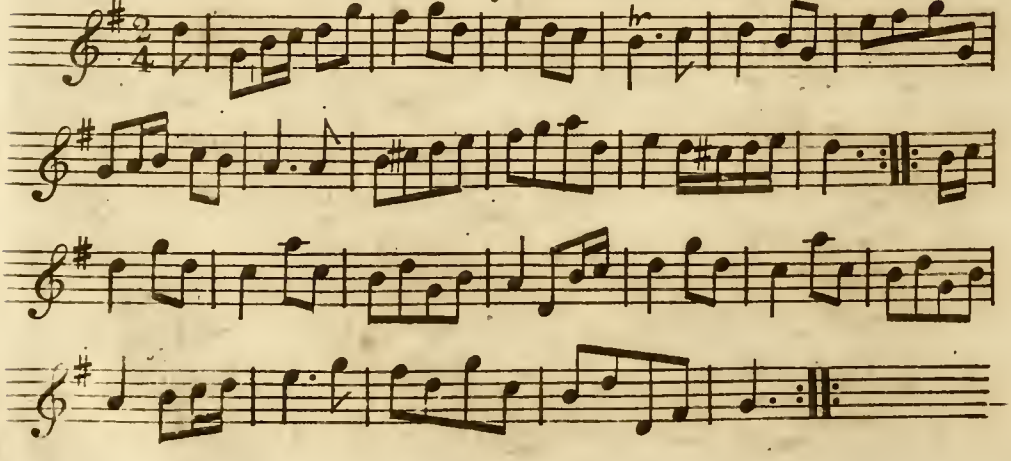
Lord Loudon's Grenadiers March



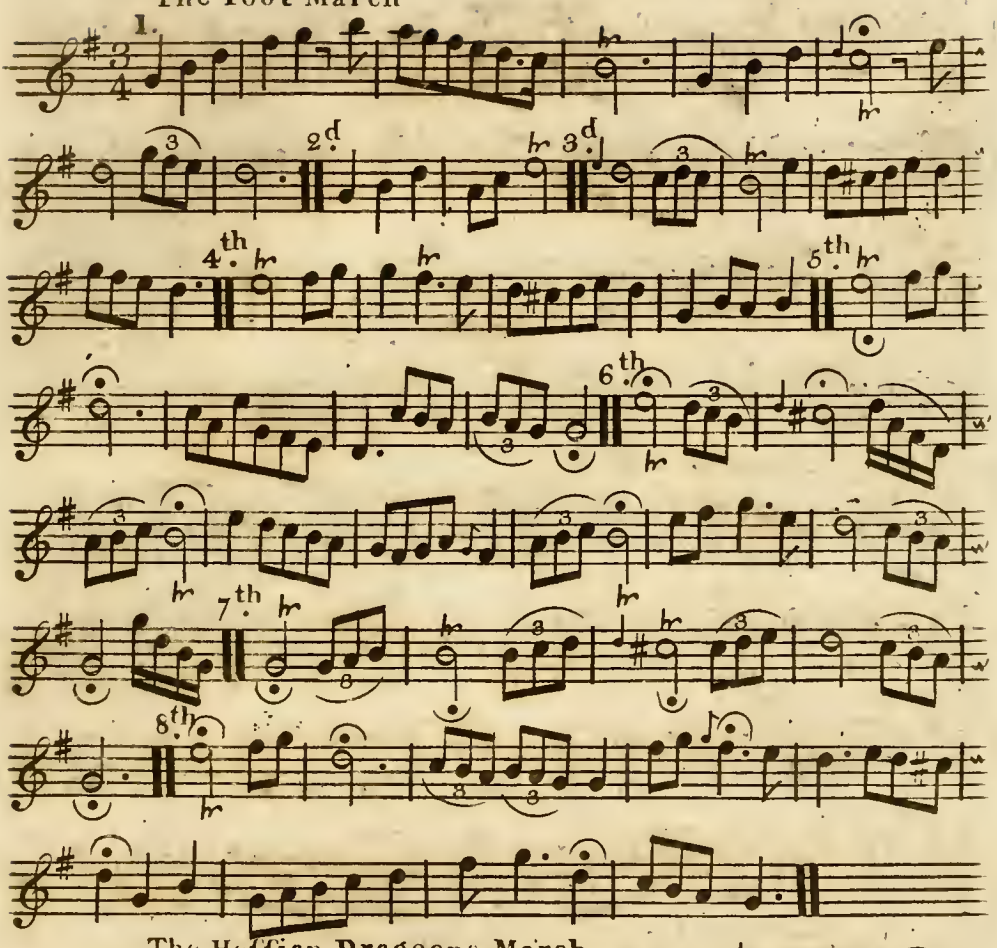
The Turk's March.



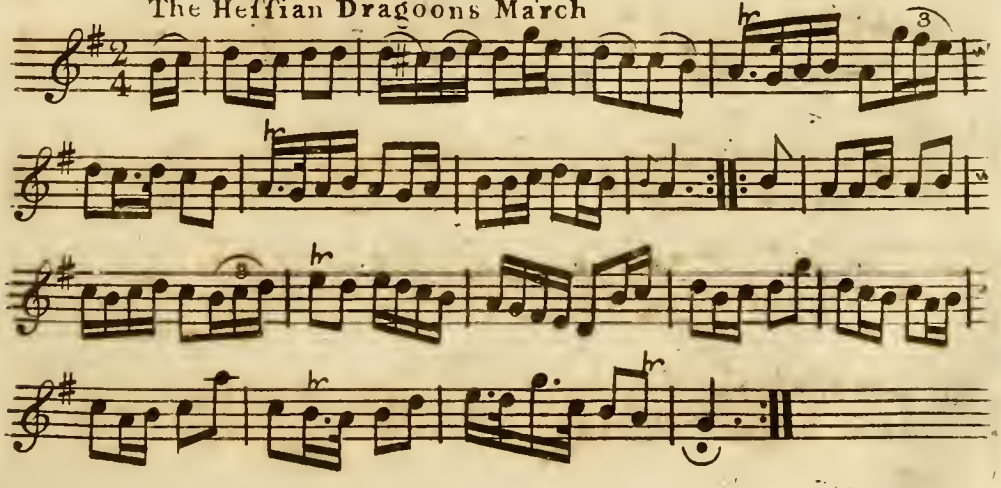
The train of Artillery's Grenadiers March



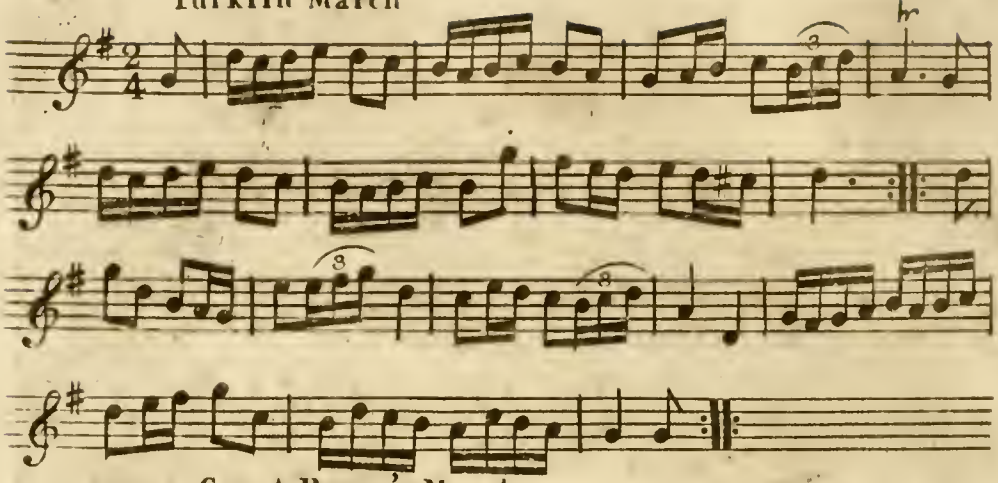
The Foot March



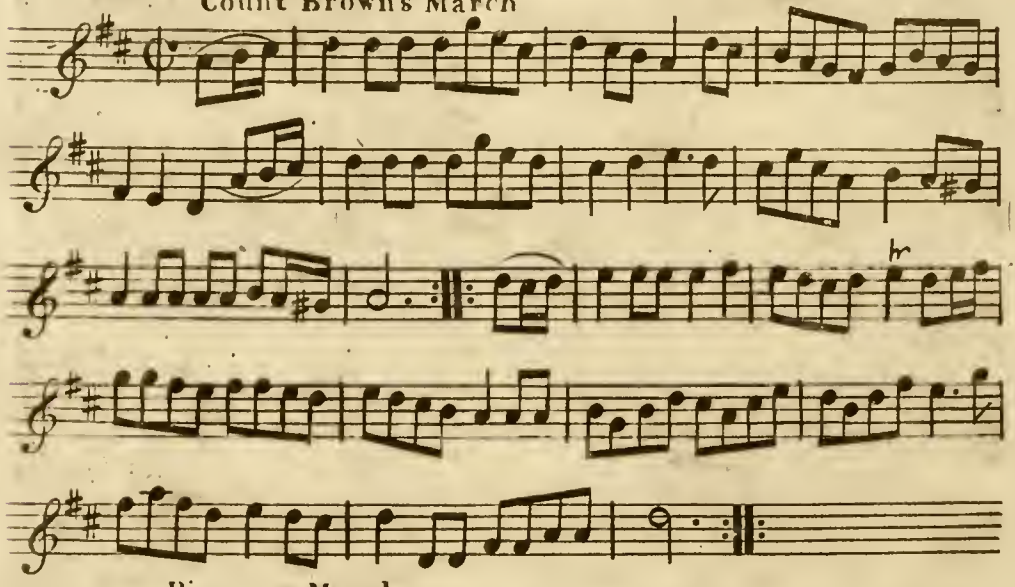
The Heffian Dragoons March



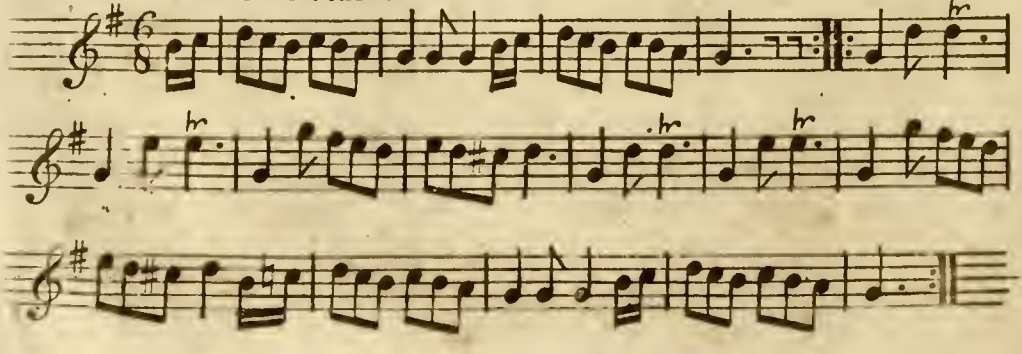
Turkish March



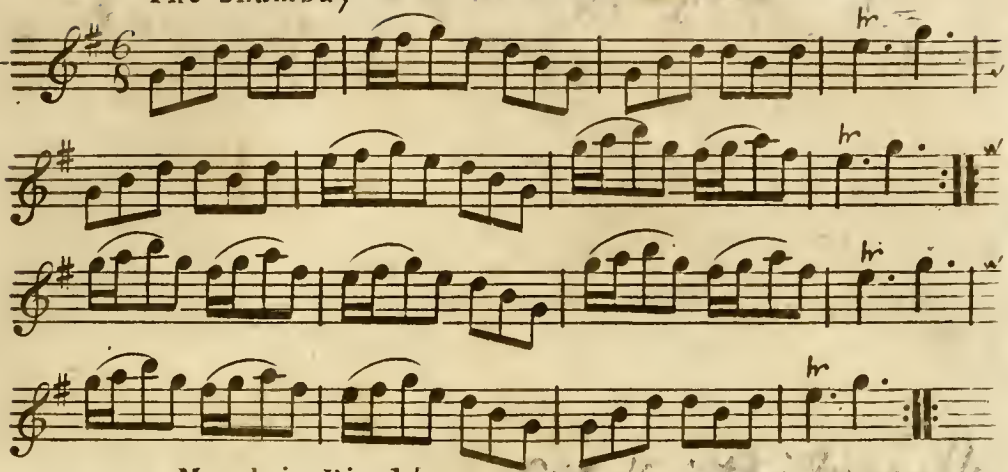
Count Brown's March



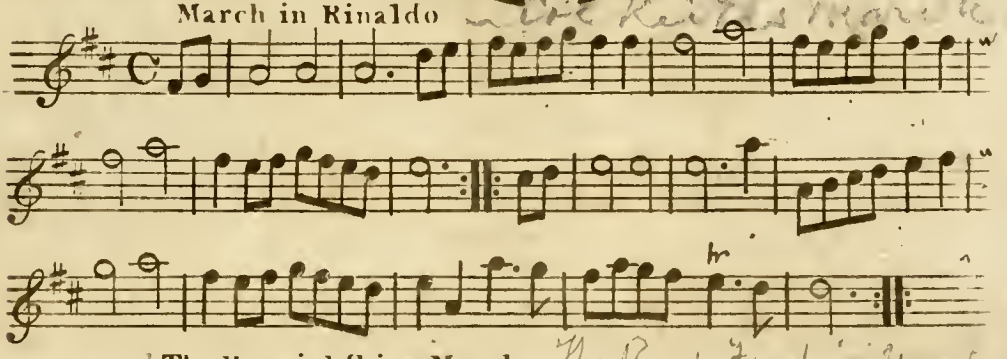
Pioneers March



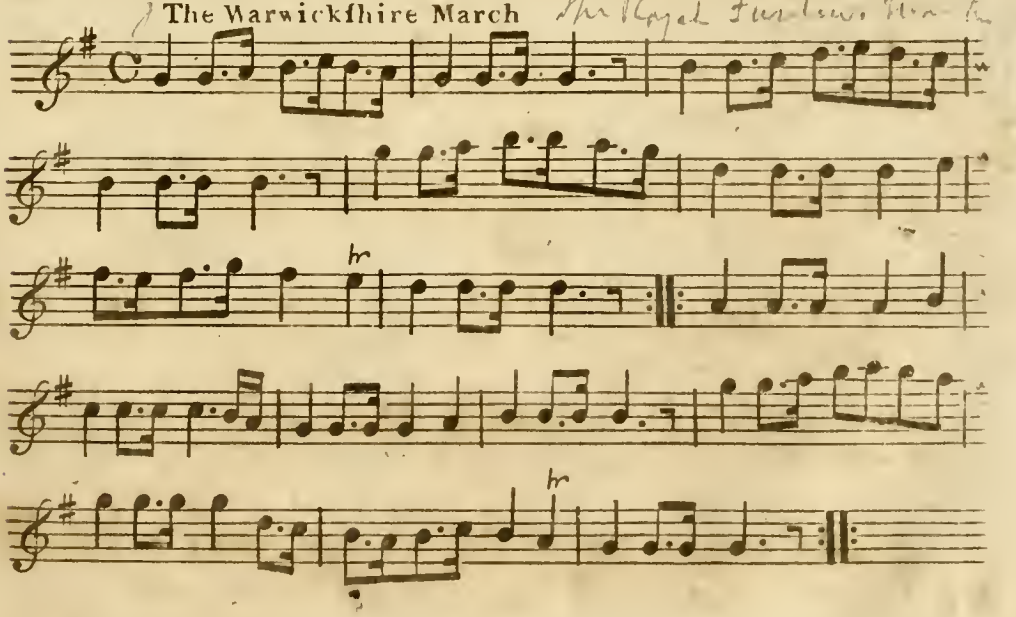
The Shambuy



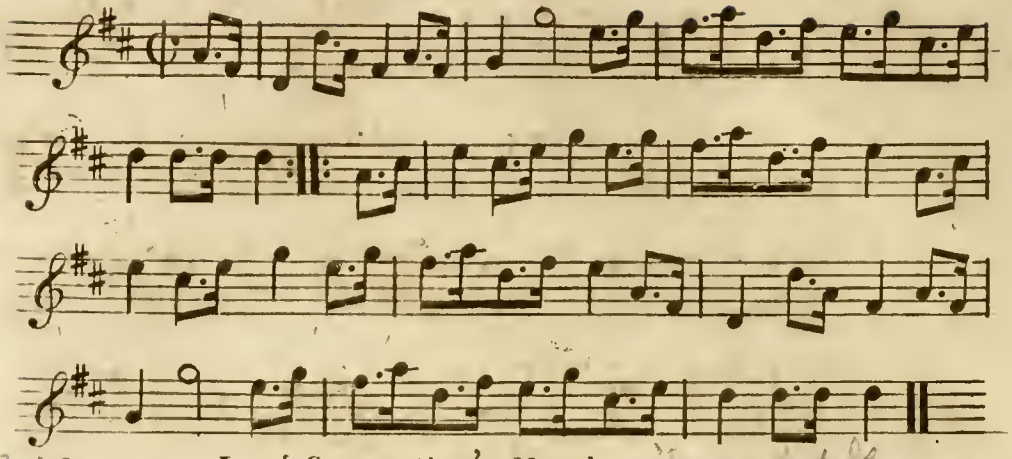
March in Rinaldo



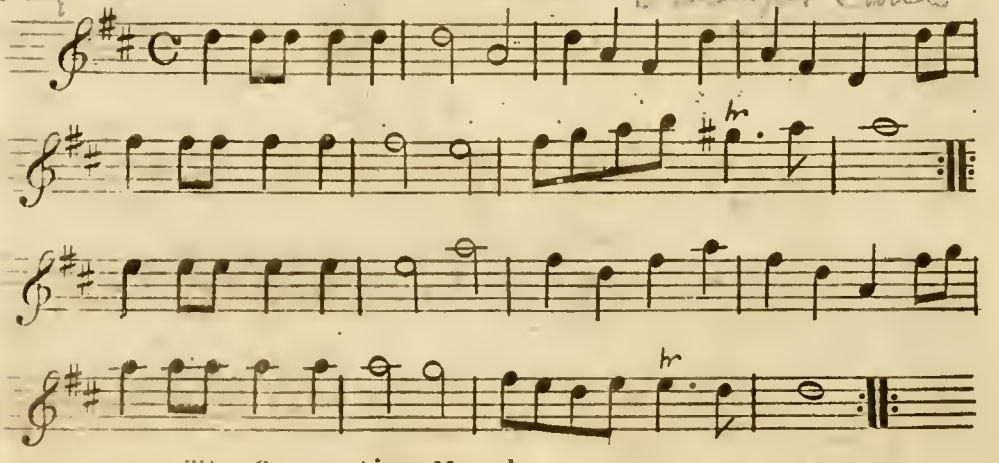
The Warwickfhire March



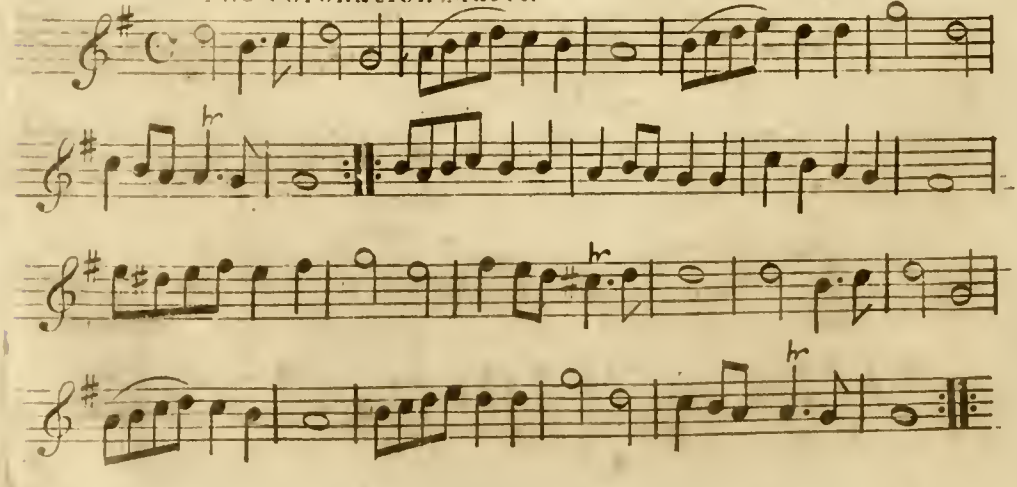
The new Coldftream March



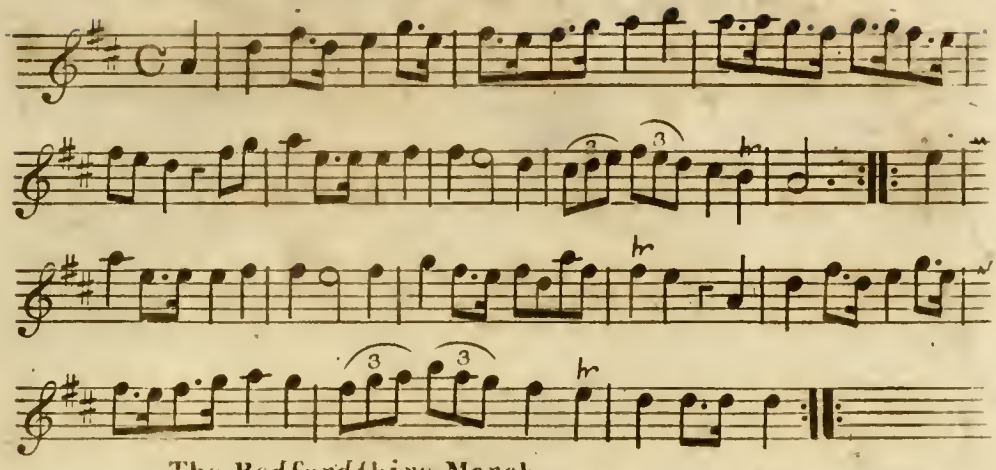
Lord Carmarthen's March



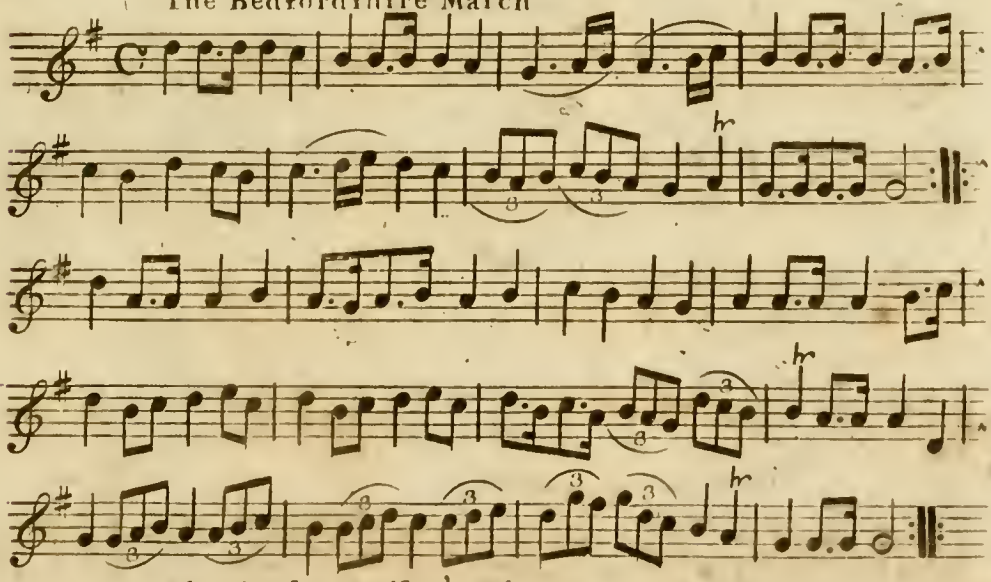
The Coronation March



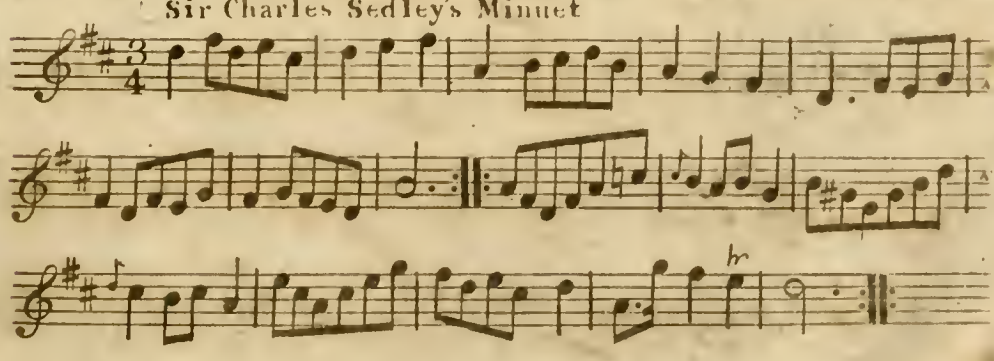
The Wiltſhire March



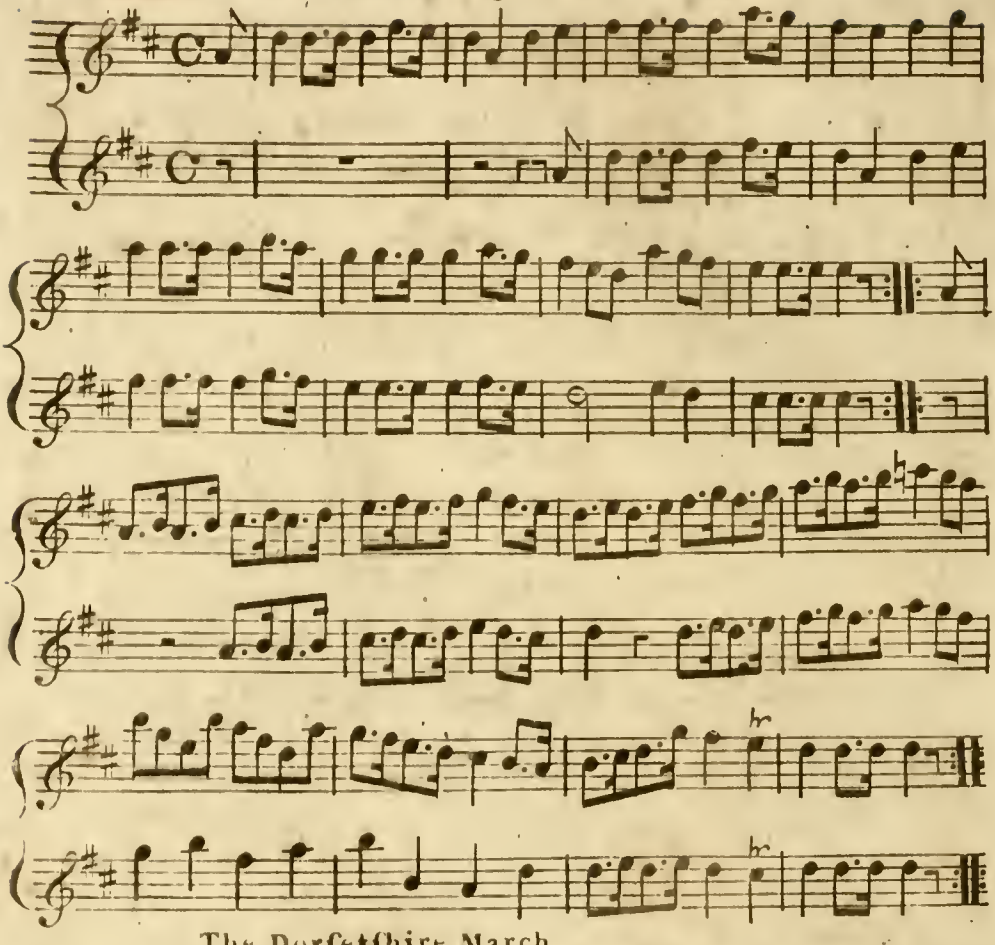
The Bedfordſhire March



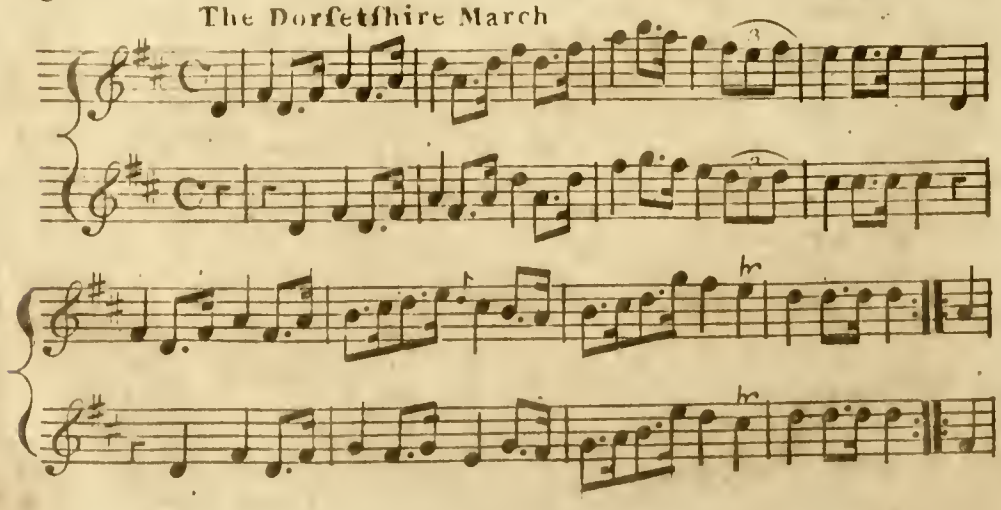
Sir Charles Sedley's Minuet

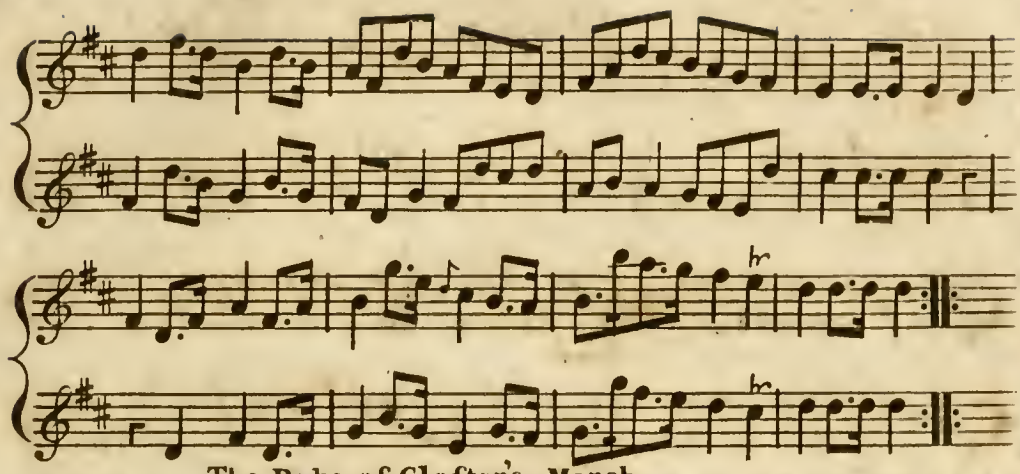


Capt.n Reed's or the 3.d Reg.t of Guards March

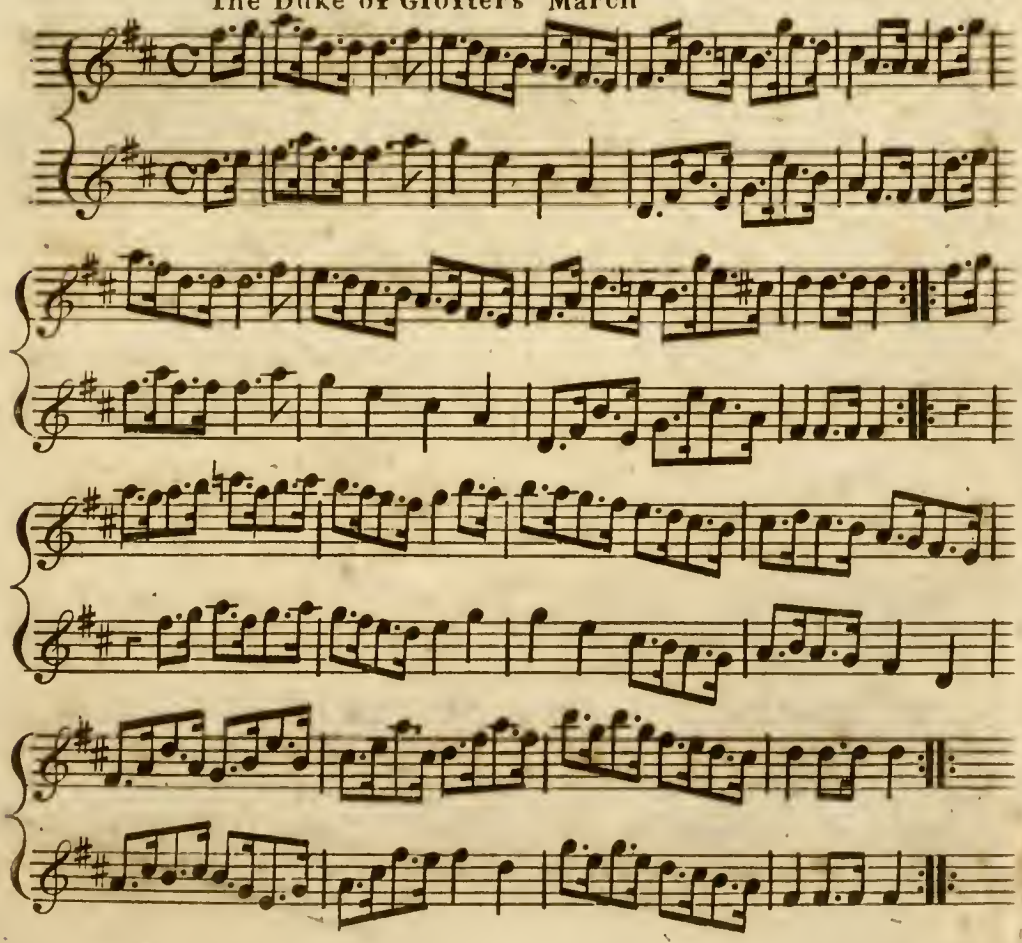
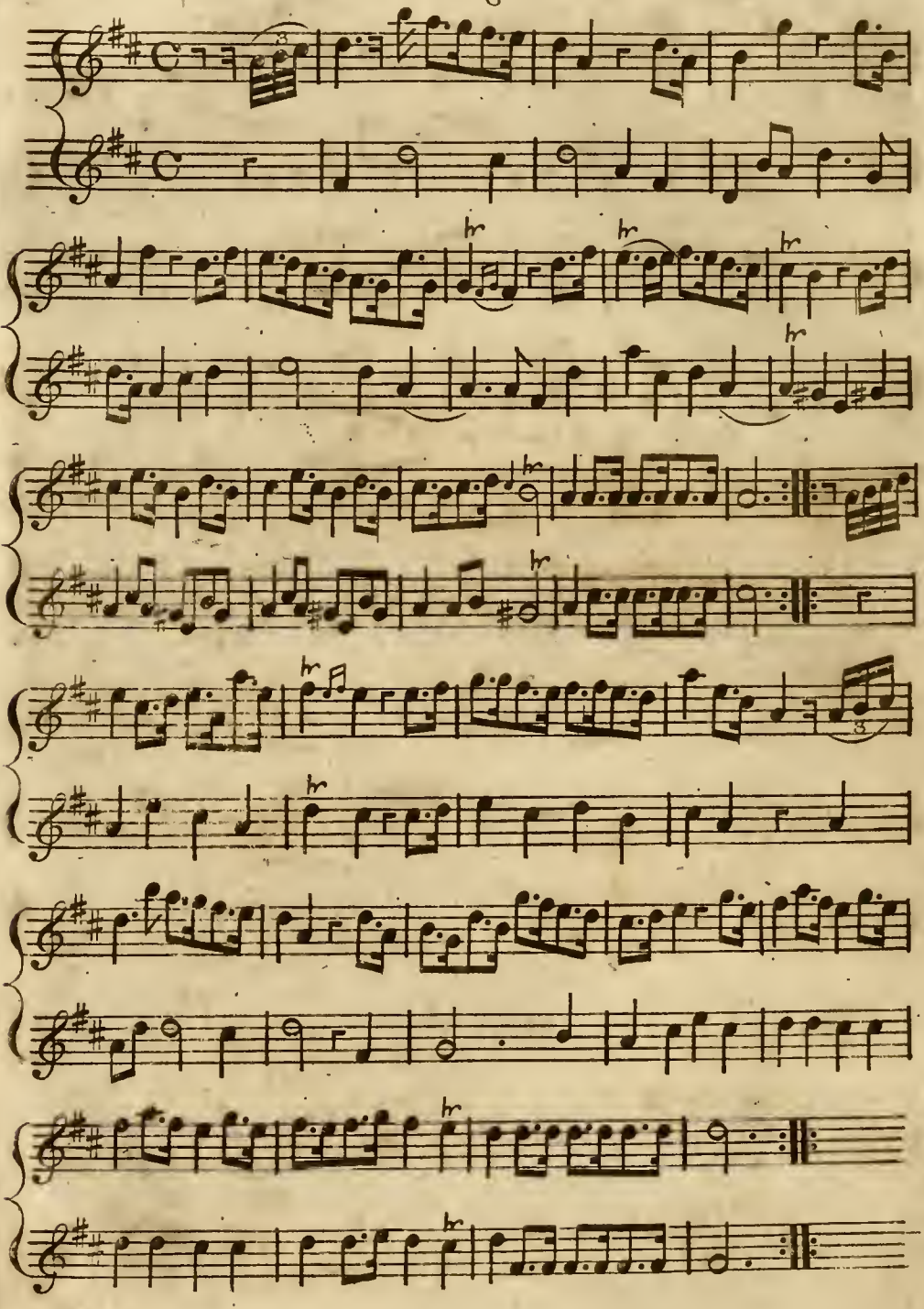


The Dorfetshire March





The Duke of Glofter's March



Coldstream or 2.d Reg.t of Guards March